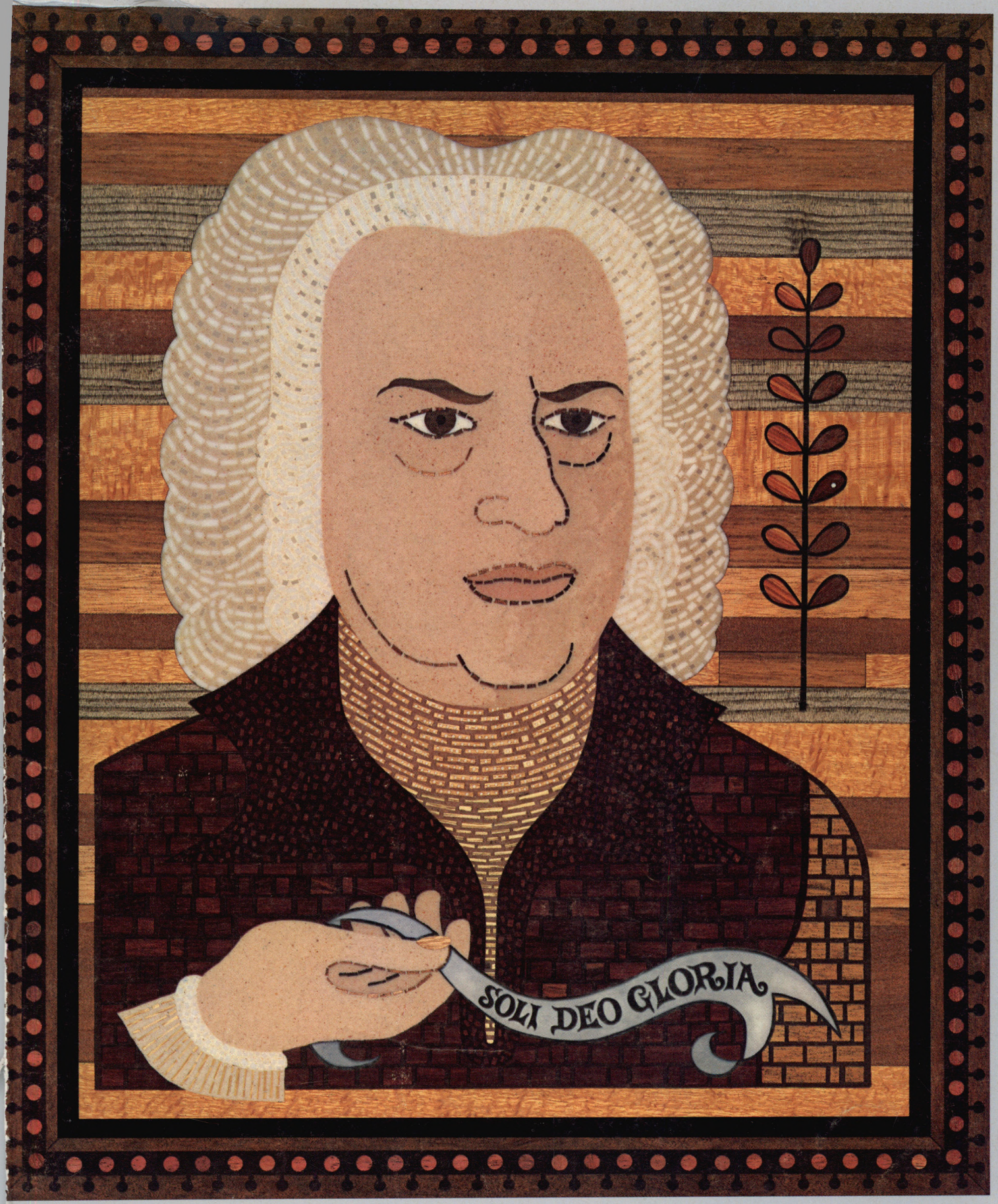
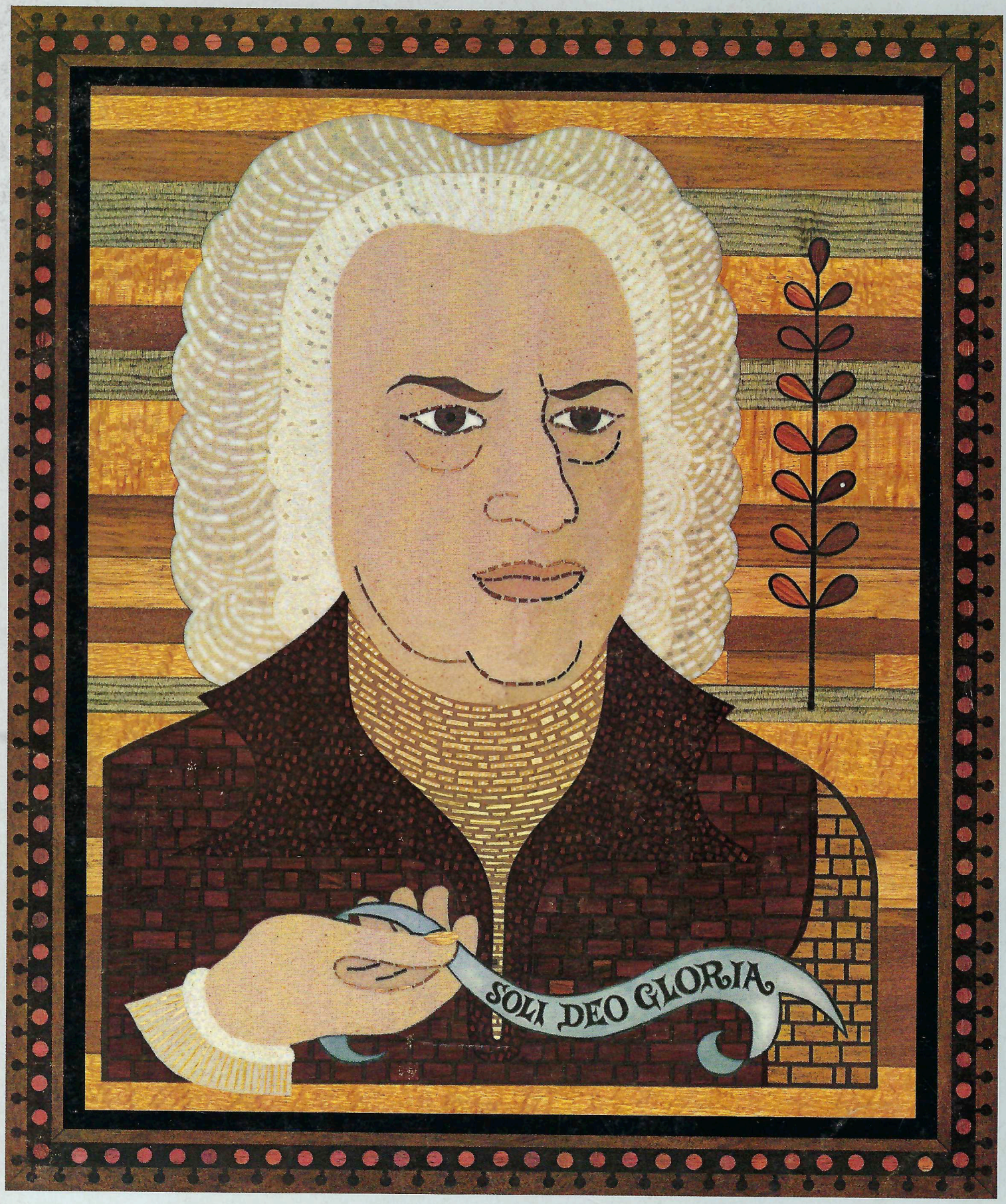


JOHANN SEBASTIAN BACH 1685-1750

1985 CARMEL BACH FESTIVAL



JOHANN SEBASTIAN BACH 1685-1750

1985 CARMEL BACH FESTIVAL

Table of Contents

3 Sandor Salgo
4 President's Message
5 History of the Carmel Bach Festival
12 J.S. Bach: A Tercentenary Retrospective
24 Festival Staff
26 Administrative Staff
26 The William and Flora Hewlett Foundation
27 The Virginia Best Adams Endowment
28 Tower Music
29 Acknowledgements
30 Carmel Bach Festival Associates
31 Officers and Committees
32 Musicians
34 Bach Festival Banners
37 Historical Instruments
38 Soloists
53 **Concerts**
82 **Recitals**
105 **Lectures**
106 **Concert for Young Listeners**
107 **The Lyceum**
109 Friends of the Bach Festival
113 Subscribers

Carmel Bach Festival
Founded in 1935 by Dene Denny and Hazel Watrous

Sandor Salgo
Music Director and Conductor

Please Note
No photography or recording permitted

No Smoking
shall be permitted within any part of Sunset Center Theater, including stage, backstage and foyer. By order, City of Carmel-by-the-Sea.

Latecomers
will not be seated while the performance is in progress.

1986 Carmel Bach Festival
July 14-August 3

Carmel Bach Festival
P. O. Box 575
Carmel, California 93921
(408) 624-1521

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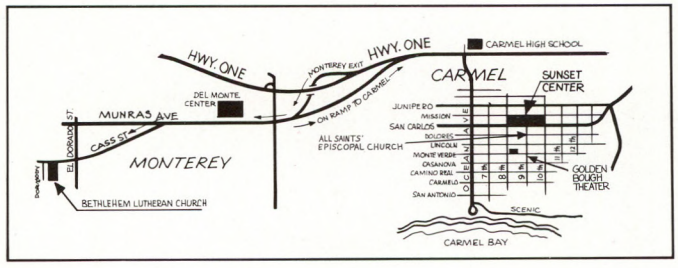


Sandor Salgo

Music Director and Conductor

Sandor Salgo

The distinguished conducting career of Maestro Sandor Salgo has won the acclaim of his fellow musicians and earned him citations from two national governments in recognition of his lifelong dedication to stylistic integrity in the performance of Western music.

A former student of Fritz Busch and George Szell, Mr. Salgo has served as guest conductor of the Royal Philharmonic Orchestra of London, the Staatsoper, Berlin, the National Symphony Orchestra of Mexico, the San Francisco Symphony, San Francisco Spring Opera, and the Vancouver Festival. He has toured with the Weimar Kammerorchester and recorded for Radio Freie Sender in West Berlin.

Maestro Salgo conducted the Utah Oratorio Society's performance of Handel's *Messiah* in the Mormon Tabernacle in Salt Lake City. This performance was later telecast on Christmas Eve by the Public Broadcasting System.

Maestro Salgo is Music Director and conductor of the Marin Symphony. He is also Music Director and Conductor of the Modesto Symphony and of the Music at the Vineyards series in Saratoga, California.

A Professor of music at Stanford University, the Maestro was presented in 1974 with that institution's Lloyd W. Dinkelspiel Award in honor of his "outstanding service to undergraduate education." He has also been awarded the Norman Fromm Citation of the College of Notre Dame in Belmont, California, for his contribution to the musical life of the San Francisco Bay area.

In 1981, in honor of his "great contribution to French music in California," Maestro Salgo was named a Chevalier of the National Order of Arts and Letters by the French government.

The 1985 season marks Sandor Salgo's 30th year as Director and Conductor of the Carmel Bach Festival. In honor of his unwavering committment to artistic integrity in the propagation of the music of Johann Sebastian Bach through the annual performances of the Carmel Bach Festival, Maestro Salgo has received the Order of Merit, First Class, awarded by the government of West Germany.

President's Message

Jo Barton

Anniversaries, anniversaries, anniversaries! This year we celebrate the 300th anniversary of the birth of Johann Sebastian Bach, the 50th anniversary of the founding of the Carmel Bach Festival and the 30th anniversary of Maestro Sandor Salgo as its music director and conductor. These important dates are ingrained in our minds and deserve thoughtful recognition, for they show that rare quality of permanence in a changing world. As president of the Carmel Bach Festival, it is my joy to celebrate these anniversaries with you.

Tonight, though, as we have the joy of listening to the timeless genius of Bach, I doubt that these are the anniversaries that most warm your heart. Each of us has his own personal memory that is invoked as we gather together to enjoy once again this enduring music in the beautiful setting of Carmel-by-the-Sea.

Perhaps for you it is the anniversary of the first time you had the pleasure of hearing Bach's music; perhaps it is the memory of your first concert at the Carmel Bach Festival; or perhaps it is the remembrance of the first time that you heard the genius of Bach combined with the great talent of Maestro Salgo. Or who will ever forget the all inspiring experience of his first Mission concert? If tonight you are attending the Carmel Bach Festival for the first time, I hope you will take away a treasured memory.

Whatever are your private anniversaries that recall such a special feeling ... a tenderness, a triumph, a meditation ... it is the ability of Bach to create in each of us such memorable moments that makes his music timeless and the Carmel Bach Festival enduring. These private anniversaries are most important for:

"The holiest of all holidays are those
Kept by ourselves in silence and apart;
The secret anniversaries of the heart."
Longfellow

Enjoy tonight ...
Jo Barton

History of the Carmel Bach Festival

Nana Faridany

Valentine Miller, a past Carmel Bach Festival administrator remembers walking down the street in Carmel in 1935 and encountering Dene Denny and Hazel Watrous, wreathed in smiles. They said they had planned a Bach festival to take place in the summer. Both women were long involved in the arts and education, which is important to remember since the Carmel Bach Festival today maintains a teaching function appropriate to its founders in its lectures, symposia, program notes, the Lyceum, and the new Adams master class. Dene Denny had a master's degree and a successful career in English teaching. Hazel Watrous was a supervisor of drawing and art in the Alameda schools. Her brother-in-law was a famous actor and she was very much interested in the theater and the plastic arts. In fact, when the two came to Carmel in the first place, Hazel Watrous designed a number of houses, using them as a sort of experiment in decoration and materials. Her interest in the theater took the form of starting up the dormant First Theater in Monterey. Under the Denny-Watrous Management it was reopened and flourished. Whatever one woman was interested in, the other supported, and their two spiritual children, the Carmel Bach Festival and the First Theater in Monterey are still flourishing institutions of the peninsula today.

Deney Denny and Hazel Watrous

Dene Denny on Carmel Bay c. 1928

Dene Denny was the musician of the two. Looking at the familiar publicity photo of the elderly woman, it is hard to imagine how strikingly avant garde she was in her youth. She adopted a severe modernist style of haircut and dress, always very chic, which accorded well with her musical interests of the time. Although she had classical music training, she felt, probably because of her interest in teaching, a need to promote and explain by means of performance the new music of the period which might be put to one side because of its upsetting qualities. She had studied with the foremost teachers of piano in San Francisco and then modern music with Leo Ornstein in New York. When she returned to California she gave a number of recitals in San Francisco for which she got many glowing reviews. Indeed, there is one full page of music reviews in the San Francisco Examiner for Nov. 28, 1928 which features in the middle an eight by ten inch drawing of Miss Denny's head showing a handsome and modern mannish haircut and stylish dress. At the bottom of the page in small print there is an announcement that Yehudi Menuhin would be giving a concert.

Dene Denny had the ability to memorize and play extremely difficult music in such a way as to convince and overcome an audience which, if not hostile to the music, was completely ignorant of it. "'Where are we in the program?' my friends used to ask," says Mrs. Sylvia Landon, Dene Denny's sister. Miss Denny felt music and all the arts should reflect the times and she had the power of personality, striking appearance, and pianistic technique to be convincing. "Some man from New York said he could see the skyscrapers as he listened to the music," said Mrs. Landon. An article in "Musical West" for January 1927 is very revealing about her stature and that of the partnership. "Dene Denny—An Ultra Modernist. Miss Denny's beautiful Carmel studio, designed and built by Hazel Watrous, is now widely known through the State, as it has become, like her former studio, a meeting ground for artists, writers, musicians, radicals—for those who are interested in the contemporary movement. Here Mme. E. E. Scheye exhibited and lectured on the Blue Four; here Henry Cowell gave a lecture course on Modern Music, which Miss Denny illustrated and here ... hundreds ... have listened to Dene Denny play Schoenberg, ... or Honegger. Miss Denny has definitely allied herself with the ultra-modernist group, having for the last several years made an intensive study of the new music ... At the New Music Concert in Los Angeles recently, Miss Denny played Schoenberg's opus 23. She appears in recital at the Theatre of the Golden Bough in Carmel in February, and is soon to appear in concert in S.F., where she will give an all modern program, including works by Kodaly, Schoenberg, Honegger, Stravinsky, Goosens, Schriabin, ... Hindemith, Bela Bartok." It is not, as her sister, Sylvia Landon reports, that she had forsaken the classics but that she felt the new music needed an advocate.

Denny and Watrous shared the penthouse apartment of the Fiske mansion in San Francisco and held art exhibits and musicals, puppet shows and lectures there. Hazel had studied design at Columbia and they were to return for a year's study in New York when they stopped off in Carmel for a visit and stuck there. Hazel designed and supervised the building of thirty-six houses in Carmel, helping very much to give Carmel its distinctive architectural style. It is fitting that the Festival should use the Golden Bough Theater—although the present one is not the original one which burned down twice—because in 1928, Dene and Hazel leased the theater from Ted Kuster who had gone to Germany to study with Max Reinhardt; there they produced eighteen plays and thirteen concerts. Dene Denny herself gave piano recitals there. They opened the Denny-Watrous Gallery, now the Studio Theater, and there showed the work of Orozco, Klee, and Kandinsky; plays were presented on the small stage. The works of Schoenberg, Hindemith, Berg, Henry Cowell and John Cage were performed. They produced "L'Histoire du Soldat," whose world premier was in Boston the previous year. Neutra and Schindler spoke on architecture.

The Neah-Kah-Nie String Quartet summered in Carmel, managed by Denny-Watrous and around it they organized a local orchestra of professional and amateur musicians. As Ralph Linsley said in an interview a few years ago, "To accompany a program of concertos by members of the String Quartet, a string orchestra was formed, comprised of musicians resident on the Peninsula. Rehearsals were directed by [Michael] Penha and ... though other orchestral groups had been active in Carmel previously, Penha's dynamic and inspiring leadership impressed the community with the possibilities of such an ensemble. The

Monterey Peninsula Orchestra

Monterey Peninsula Orchestra became organized under the sponsorship of the Carmel Music Society, with Penha as conductor." Through 1934 there were both full scale and chamber music concerts, and a choral group was formed. The open rehearsals cost ten cents. In the fall of 1934 Ernst Bacon was appointed conductor of the Monterey Peninsula Orchestra under Denny-Watrous management.

In 1935 the first festival was planned, probably at a Carmel Music Society meeting. Mrs. Landon says there was such a response to the performance of Bach on one evening's concert that there was a request to have a whole evening of Bach. At the first Carmel Bach Festival there were three days of concerts at the Sunset School Auditorium and the Carmel Mission Basilica with Bacon as guest conductor. The stated intention was to have an annual event. It must be remembered that this was not a time of grants and government sponsorship of the arts. Denny and Watrous were suspected of dipping into their own pockets to make up the shortfall. They had worked with Sol Hurok to present a series of concerts in San Jose with top ranking artists and it is possible, according to Mrs. Landon, that sometimes the proceeds of these concerts went to fill up financial gaps in the Carmel Bach Festival. "If they had a big name [in San Jose] which cost them a lot and we had a terrible downpour all the tickets came back—I notice you don't do that now." The first festival in 1935 established the principle of having lectures free to season ticket holders in the Denny Watrous gallery; and the Sunday concert at the Carmel Mission Basilica, although that lapsed for many years. There was a community feeling to the festival. Selections from cantatas and smaller compositions were presented because most of the orchestra players were amateur.

Sacha Jacobinoff conducted the second festival and Ralph Linsley played the piano. Linsley remained the backbone of the festival until his retirement after the 1981 season. The fourth annual festival established Gastone Usigli as conductor in 1938 and Alfred Frankenstein of the S.F. Chronicle lectured; both men lasted with the festival for very many years. Usigli used to ride down from San Francisco on the old Del Monte train arranging scores on the way. He had cocoa with Denny and Watrous after rehearsals at a cafe in the village. That year the B Minor Mass was given in cut version at the Mission and was broadcast nationally over the NBC blue network on the radio. In 1939 the heralding trombones played before the concert, the compositions of Bach's sons were added and organ recitals started being given at All Saints' Church. In 1940, the same year as the reopening of the First Theater, Bach's B Minor Mass was given in shortened form twice a day at the Mission on Sunday and the festival lasted a full week. In 1941 for the first time there was a full Thursday night concert of Mozart.

Throughout the '40s, with a gap of three years for the war, the program included small works of varied composers such as Lully, Gluck, Rameau, Scarlatti, and Morley. Usigli arranged many songs and madrigals himself. Indeed Marjorie Wurzmann, who played piano in the first Carmel Bach Festival remembers the cast parties of the early period in which Usigli improvised so brilliantly on the piano that the audience was stunned. Noel Sullivan, who sang many of the songs arranged by Usigli, was a sort of godfather to the festival during the forties and fifties and gave wonderfully recuperative parties at his Hollow Hills Farm in Carmel Valley

"Phoebus and Pan" was performed often in these years and the B Minor Mass moved to Sunset instead of the Mission. Ludwig Altman gave the first of many organ recitals with the festival. 1950 saw the festival begin with the Mass on Sunday and run for eight days. Cantatas were were not usually presented whole, and the shortened *Art of the Fugue* was presented, orchestrated by

Gastone Usigli at the Keyboard

Dene Denny and Sandor Salgo with 1959 soloists

Usigli and the whole *Well-Tempered Clavier* was presented in recitals. For the first time the St. John Passion was presented on the final Sunday. In 1951 Alexander Fried first lectured and Alice Ehlers made her first appearance of many. In 1952 she played the complete cycle of Bach's sonatas for harpsichord and violin. In 1954 the two passions of Bach and Schütz were presented for contrast and *The Musical Offering*, orchestrated by Usigli.

1955 was dedicated to the memory of Hazel Watrous who died that year. The program contained selections from the Magnificat, still not the whole composition. 1956 was dedicated to the memory of Usigli and conducted by Sandor Salgo, with Richard Lert as guest conductor. There was no B Minor Mass but instead the Mozart Requiem. Salgo's influence was felt immediately. He presented the complete St. Matthew Passion for the first time and a number of dramatic oratorios by other composers. Charpentier's "The Denial of was presented that year on Friday night as a fortaste of our present opera night. The duo of Alice Ehlers and Eva Heinitz appeared together for the first time. In 1958 the festival was incorporated formally as a non-profit community organization

Gastone Usigli at Festival Picnic

to present the work of J.S. Bach and other Baroque composers. There were considerable innovations in the programming from this time on. The Festival Chorale appeared, as well as extensive program notes and translations. An interesting theme appeared for a recital—the works of the three composers who were being considered for the post of Thomas Kantor in Leipzig were presented for the audience to compare. Salgo used dancers to illustrate Lully's music. He produced Thomas Arne's "Thomas and Sally" or "The Sailor's Return", a dramatic pastoral with dancers, a stage producer and choreographer. He directed a recital on Baroque instruments.

Priscilla Salgo appeared as Assistant Choral Director in 1959 and the chorus and chorale were formally separated. The program notes were done by the music librarian from Stanford University and a theme for the festival was stated at the outset, that of endeavoring to recreate the musical and historical environment of Bach's time. The opening night was markedly different from the past featuring a complete cantata.

In 1960 the program was dedicated to the Memory of Dene Denny who died that year. Sylvia Landon remembers, "Dene was devoted to Sandor ... and I think she felt that her Bach Festival would be safe in his hands. Sandor said to me that of all the things he had done the festival was dearest to his heart. I feel that the Carmel Bach Festival will become an institution; under his direction and his able vision ... it has gone steadily

Priscilla Salgo Rehearsing Chorale

forward. Sandor did more choral work and was able to do this because he brought in a host of singers many of whom he worked with at Stanford; he had Priscilla's help ... and with the solid background of experienced singers he is able to have marvelous choral works and that has been the growth of the festival. Usigli worked with local talent and it was exciting to have the community all involved, but when you are trying to make it more professional, you have to bring people in."

In 1961 the festival was extended to ten days and a board of directors was announced. Salgo reinstituted the Mission concert which was given on Wednesdays for the first time and at midnight. In 1962, the first big program book was printed for the silver anniversary of the Carmel Bach Festival. From that time to this the festival has continued in the traditions instituted by Salgo of erudition, professionalism in the musicians, more complete choral works, and a more dramatic concept in performance. Because of the demand for seats, the festival expanded from ten days to three weeks over the next ten years. To judge of its artistic growth one has only to compare two reviews—the first is of the 18th festival and is by Alfred Frankenstein of the S.F. Chronicle. "Carmel's 18th annual Bach Festival, which ended a week ago today, was by all odds the best in the history of that institution. It was the best in program, the best in performance and the best in attendance. Ludwig Altman's organ recitals and the chamber music concerts presided over by Ralph Linsley have always been events of the highest distinction comparable to the finest offered at the celebrated summer festivals in Europe; this year, for the first time, the orchestra concerts began to approach the same level of character and polish. Those of us who want to see the Carmel Bach Festival take its place as an event of nation-wide importance for which no excuses need be made were greatly encouraged. That goal has not been attained as yet, but this year it hove in sight, thanks to Gastone Usigli, a finely selected list of soloists, and an excellent chamber orchestra ... The chorus was also very good, although, as in the past, Usigli restricted its participations to a ceremonial opening for the first concert and a performance of the B Minor Mass at the end. This restriction is wise in view of the area's limitations in the matter of choral singers; at the same time, it creates a serious problem so far as repertoire is concerned, and one which the festival management will have to face sooner or later. Bach wrote over 200 cantatas and six Brandenburg concertos; this year we heard three of the Brandenburgs but only one of the cantatas and that one was exclusively for a solo voice." A look at this year's program answers that last criticism.

The second review is from 1984 by Byron Belt of the Newhouse News Service. "Maestro Salgo has clearly mastered the art of festival planning and conducting, and nothing was less than expert. The St. Matthew was the inspired climax of a week that ... mounted to the soaring final chorus of Bach's sublime masterpiece with such logic and spiritual exhaltation ... Bach festivals are not all that unusual, but quality performances remain discouragingly rare. This in Carmel offered intellectual stimulation and musical inspiration in sufficient degree that four major events convinced a willing debutant that the combination of natural and artistic beauties make the Carmel Bach Festival a gem among giants ..."

John Hajdu

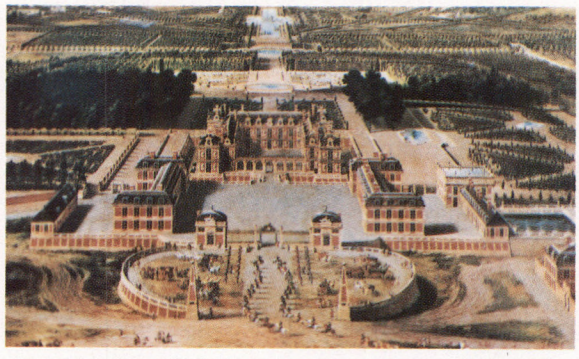
Bach and the Baroque

The grandiose, richly ornamented style of painting and sculpture that originated in Italy in the late 16th century came to be called "baroque" by the French. This pejorative expression—for the unrestrained style offended French taste—was derived from the Portuguese *barocco,* a word which referred to a mishapen or unusually formed pearl. Although applied to music in France as early as 1734, the term "Baroque" came into general use only within the last century.

Seventeenth-century Italian art became known all over Europe for its extravagant style full of dramatic gestures and emotional content, as evident in works such as Bernini's *Ecstasy of St. Theresa.* The Baroque flourished in Germany and Austria. In politically dominant France, despite resistance, the style profoundly affected the art of Louis XIV's court. There at Versailles, the greatest monument to Absolutism, a more restrained, rational approach to art established an orderly, yet richly decorated splendor, one the minor dukes and princes of the German states imitated to whatever extent their purses allowed.

In music, this time saw the rise of a style which reacted against the abstract learned polyphony of the Renaissance masters such as Josquin Des Pres (c. 1440-1521) and Giovanni Palestrina (1525?-1594). The leading early Baroque composer Claudio Monteverdi (1567-1643) advocated the creation of music in which expression of the meaning of the poetry took precedence over abstract tonal relationships. This aesthetic came to govern the compositional approach of the new era. In the 17th century a *Doctrine of Affections* evolved in which specific musical ideas were thought to carry the meaning of certain emotional states. With this aesthetic doctrine, composers worked to represent the passions in their

Giovanni Lorenzo Bernini (1598)-1680) The Ecstasy of Saint Theresa *(S. Maria della Vittoria, Rome)*



P. Patel (1620-1676) The Chateau and Gardens at Versailles in 1668 *(Museum of Versailles)*

music. In this expressive approach to setting text we find that which the music of Monteverdi shares stylistically with that of the great masters of a century later, specifically Bach and Handel. But the learned style, long cultivated in the music of Western Christendom, did not succumb. Instead, it was reborn with a new harmonic foundation to be cultivated in the works of the great organists Frescobaldi, Pachelbel and Buxtehude. Thus, early in the 18th century, Handel and Bach provided fertile soil for the seeds of this rich musical heritage, one which offered them an extensive vocabulary of musical-rhetorical symbols to complement a rigorous technique in counterpoint.

Bach's Life and Career

By the time Sebastian Bach came into the world, at least six generations of Bachs had been active as professional musicians in central Germany. The Bachs flourished in the towns surrounding the Thuringian village of Wechmar, where Veit Bach, a baker and the first of the musical Bachs, settled in the late 16th century. Although four generations of Sebastian's direct male line had been musicians, none is known to have composed music. Ambrosius, Sebastian's father, held a public post as trumpeter and director of town music in Eisenach, where the greatest of the Bachs was born on March 21, 1685. Sebastian was the youngest of eight children born to Ambrosius and Elisabeth Lämmerhirt. Both parents were in their forties when their youngest son was born, and neither was to live to see his tenth birthday.

Ambrosius, like his son Sebastian, must have been an uncommonly energetic man. Shortly after the elder Bach's appointment in Eisenach he produced a musical extravaganza at Easter which included forces (organs, violins, voices, trumpets, and timpani) which the town chronicler maintained had never been heard before in Eisenach, and thus we have evidence that Bach's father, who had worked earlier at Erfurt as a professional violinist, was an able and versatile musician. Sebastian's remarkable versatility (he was an accomplished violinist, and the greatest keyboard player of his age) must have received its initial impetus in some solid early musical training from his father. The importance of Sebastian's maternal cousin, J.G. Walther (organist, composer, theorist, and music lexicographer) suggests that his mother, too, contributed to his vast musicality.

Young Bach had attended school in Eisenach, without particular distinction, from his sixth or seventh until his tenth year. Orphaned in 1695, 10-year-old Sebastian and one brother, Jacob, went to live with an older brother, Johann Christoph. Johann Christoph had studied for several years with the important teacher and composer Pachelbel, and was gainfully employed as organist at Ohrdruf. There, from his brother, Sebastian received his first known musical training at the keyboard. Although Johann Christoph was only 23 years old when he took on responsibility for his younger brothers, he played an important role in Sebastian's development. From the famous Pachelbel in nearby Erfurt Johann Christoph must have acquired a strong technique of his own, and with this background he offered important instruction to his younger brother.

Lüneburg

Sebastian lived with his older brother for five years. By early April 1700 Sebastian Bach had moved to Lüneburg, where he gained eligibility for schooling as a result of his acceptance in the choir of the Michaeliskirche. Bach's fine voice changed shortly after his arrival (he is reported to have sung "in octaves" for eight days), but un-

doubtedly his skills as a string and keyboard player were put to good use. In school Bach studied arithmetic, history, geography, genealogy, heraldry, physics, German poetry, and orthodox Lutheranism. This also must have been a time of great importance for Bach's musical development, but little is known of the training he received. The Cantor of the church, August Braun, had a fine library at his disposal, and if Bach gained from this, it would probably have been through Braun's use of it. Braun's own music has not survived and thus we have no measure of his qualities which may have influenced the young Bach.

During these student years Sebastian began the series of travels to meet important musicians and to examine renowned instruments. On several occasions he visited Hamburg, where he had a cousin, to hear a famous old organist, Johann Adam Reincken. From this time comes Marpurg's famous anecdote describing how Bach, returning penniless to Lüneberg, was resting outside an inn when someone threw two herring heads out on the rubbish pile. Bach, a Thuringian for whom the fish were a prized delicacy, examined them to see if anything edible was left only to find that they contained two Danish ducats. Thus Bach not only enjoyed a good meal that evening, but was also able "to undertake another and a more comfortable pilgrimage to Herr Reincken."

At this time Bach also probably made at least one important visit to Celle. The duke at Celle so admired the French fashion that he maintained an orchestra largely staffed with French musicians. Here Bach could have learned much of a style which was to influence him his entire life.

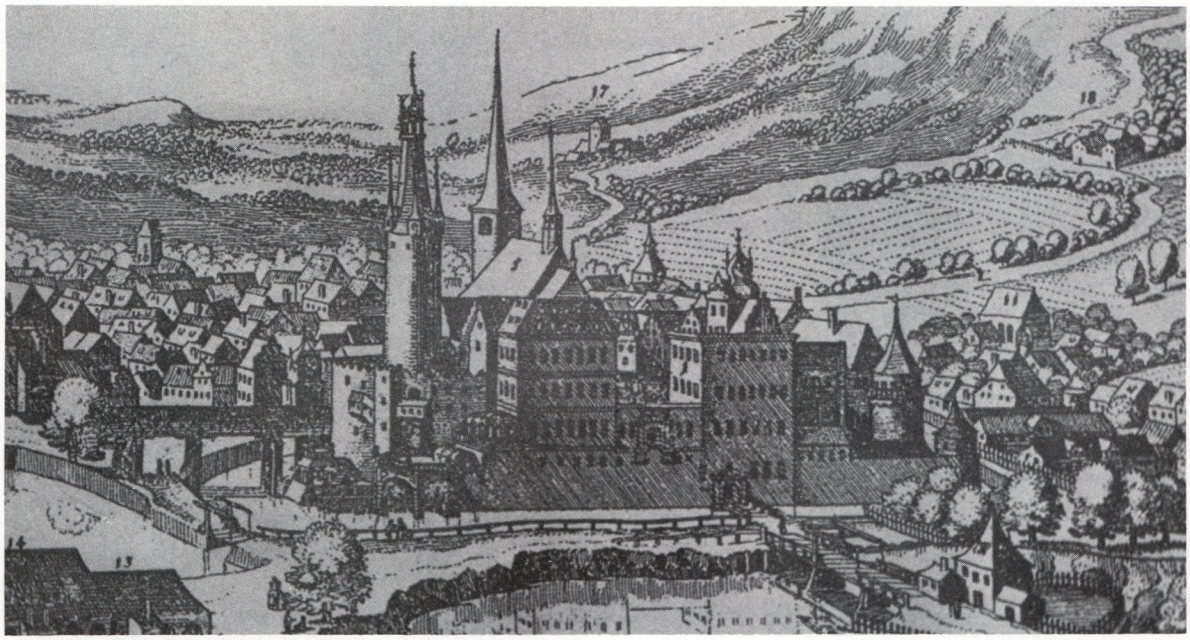
We are uncertain of Bach's departure from Lüneburg, but by March of 1703 Bach was employed by Duke Johann Ernst at Weimar, where Bach later served the elder Duke Wilhelm Ernst. Bach was paid as a lackey-musician, but may have served in a more important capacity, for a document associated with his next appointment described him as "court organist at Weimar," a position held officially by J. Effler.

Arnstadt

Bach's first stay in Weimar must have been brief indeed, for in August of 1703 he accepted, by handshake, a position as organist for the Bonifaciuskirche at Arnstadt, where Sebastian would have had many family connections. This was Bach's first important professional position. From these years we have his first dated composition, the *Capricccio sopra la lontananza del suo fratello dilettissimo,* written on the departure of his brother Jacob to Poland for service as an oboist in the army of Charles XII of Sweden.

Despite his growing reputation, Bach could not have been a popular figure with his Arnstadt employers. A year after his appointment he was engaged in an altercation with a student, Geyersbach, who evidently reacted to Bach's having called him a *Zippelfagottist* (Nannygoat bassoonist). Geyersbach struck Bach in the presence of his cousin and future wife, Maria Barbara Bach. Sebastian responded by drawing his sword, and only the quick action of others prevented injury to either of the irate musicians. At the resultant hearing, Bach was reproached for having insulted Geyersbach.

The time in Arnstadt may not have been professionally stimulating for the young composer: the musical resources at Bach's disposal were limited. He engaged in an antagonistic exchange with authorities once again. In the fall of 1705 Bach obtained a leave of four weeks to visit



Weimar, where Bach lived from 1708 to 1717. Engraving by M. Merian. (Berlin, Archiv für Kunst und Geschichte).

Lübeck, where he wanted to hear the great Buxtehude. He left Arnstadt on October 18 but did not return until the following February. On February 21, 1706 the authorities asked Bach why he had been away so long, and evidently Bach's replies were less than respectful. Later that year Bach applied for and obtained the position of organist at St. Blasius in Mühlhausen after possibly having produced the Cantata *Christ Lag in Todesbanden* for Easter week services.

Mühlhausen

In August of 1707 Bach's great uncle, August Tobias Lämmerhirt, died. Quite possibly the Cantata BWV 106 was performed at a funeral service on August 14. Tobias left Bach fifty gulden, more than half of Bach's annual salary, making possible Bach's marriage to Maria Barbara at Dornheim on 17 October 1707.

Bach's support at Mühlhausen appears to have been divided. For the civic ceremonies of 4 February 1708 he produced a cantata (No. 71) which was so well received that the Council had both the music and the libretto printed. Later the town council acted favorably on Bach's plans for enlarging and repairing the organ. But when Wilhelm Ernst, Duke of Weimar, offered Bach a post, Bach politely wrote the Council and asked them to receive his resignation. Bach noted that some members of the congregation opposed his efforts to develop a "well-ordered church music." Bach may have been caught in the middle of a dispute between Pastor Frohne, an active Pietist, and Pastor Eilmar, an orthodox Lutheran with whom Bach was on good terms. Bach's resignation was reluctantly received with the request that

he follow through on the organ work he had undertaken, so after a busy year in Mühlhausen, Bach departed to return for a longer stay at Weimar.

Weimar

Bach served the Duke of Weimar both as a church and a chamber musician, but his principal activity seems to have centered on his responsibilities as court organist. From the Weimar years we have many fine works for organ. In 1714 Bach was appointed "Konzertmeister" for the Duke and therefore was to produce a new cantata every four weeks. He began to work with the best of his librettists, Salomo Franck, and several fine cantatas fell from Bach's pen at this time.

Maria Barbara's first six children were born in Weimar. Of these only three lived to adulthood, and of the three two became important composers: Wilhelm Friedemann, and Carl Philipp Emanuel. The composer Telemann was close enough to the Bachs to be godfather to Emanuel.

Bach's fame as an organist and keyboard performer spread. In 1717 he visited Dresden, where he was persuaded to challenge the famous French keyboard virtuoso Louis Marchand, formerly court musician to Louis XIV, to a contest. Reportedly, Marchand learned of Bach's remarkable playing abilities, and left town suddenly in order to avoid the meeting.

About this time Bach received an offer for a new position from the Duke of Weimar's brother-in-law Leopold, Prince of Anhalt-Köthen. Perhaps emboldened by his success in Dresden, Bach demanded his release from his Weimar post in such a way that the Duke had Bach thrown in jail from November 6 until early December. On December 2 Bach was dismissed in disgrace, and he quickly moved to Köthen.

Georg Philipp Telemann (1681-1767). Telemann's reputation far exceeded that of Bach in their time. Watercolor by V. D. Preisler. (Berlin, Archiv für Kunst und Geschichte.)

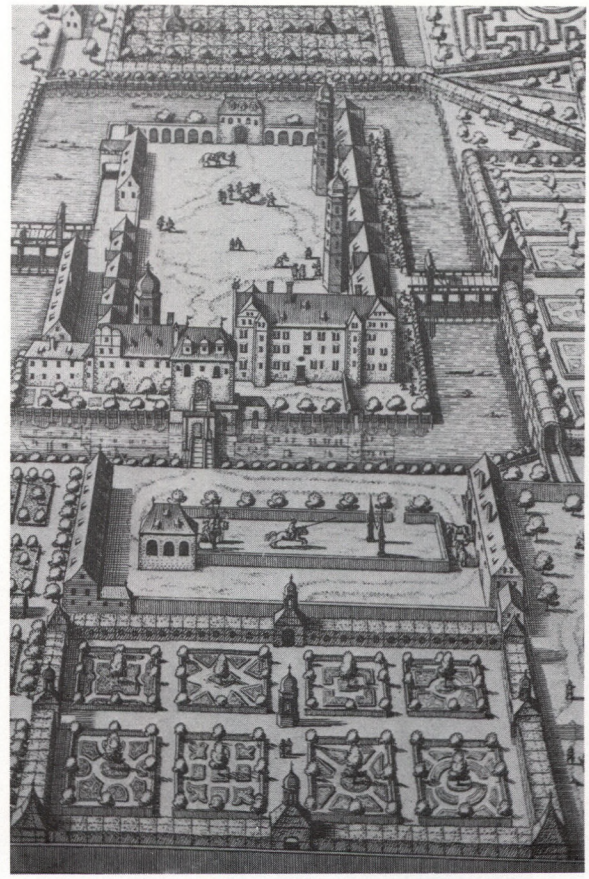
Köthen

Bach's relations with the Duke of Weimar had been good up until the difficulties surrounding his release, but his dealings were probably all very formal. At Köthen things were to be different. The young Prince Leopold deeply loved music and, as his Kapellmeister, Bach received one of the highest salaries of any of the employees at Köthen. Bach's relationship with the Prince appears to have been close; in 1718, for example, the Bachs named a child after the Prince.

Because the Köthen court was Calvinist, Bach's duties did not require his providing elaborate church music. Thus, from Bach's time at Köthen we have much of his fine instrumental work and many secular cantatas.

While Bach's professional life in Leopold's service appears to have been the happiest in his career, his personal life suffered several setbacks. In addition to the loss of young Leopold, Bach returned from a trip in July of 1720 to find his wife, Maria Barbara, dead and already buried at the age of 36. This loss may have had a profound effect on the composer, for soon after this time he expressed interest in a church position in Hamburg. Sebastian may have found the Calvinist surroundings of Köthen to be distracting to his faith and his stated mission in life, that of glorifying God with a well-ordered church music. Bach declined the Hamburg position, perhaps because he was unwilling to contribute four thousand marks to the church fund as did the successful candidate.

In December of 1721 Bach married Anna Magdalena Wilcke, a court singer of 21, fifteen years younger than he. A few days later Prince Leopold married his cousin Friderica. The Princess had little interest in music, and the marriage appears



Prince Leopold's palace and formal gardens in Köthen. Engraving by M. Merian. (Berlin, Archiv für Kunst und Geschichte.)

to have disrupted the happy relationship between Bach and the Prince. Thus when an important post opened in Leipzig the following June, Bach applied for the position he was to occupy for the rest of his life.

Leipzig

Bach spent twenty-seven years in Leipzig, more than half of his mature life. In accepting the position of Cantor at the Church of St. Thomas, Bach submitted himself to a reduced status in society—his position as Kapellmeister at Köthen was a notch higher than that of a Cantor. His motivations for moving may have resulted from his recognition that music would not hold the same importance in Leopold's new household, or from his desire to return to service in the church. But practical concerns probably played an important part in the decision. He may have wanted the increased educational opportunities that Leipzig would offer his gifted children.

Whatever the reasons for the move, Bach entered service in Leipzig on a humbling note: he was the fourth musician to be offered the post, after Telemann, Graupner, and Schott. Minutes of the process quote one of the town officials: "If the best men can not be obtained, mediocre ones

The Thomaskirche in Leipzig c. 1735. Bach lived with his family in the Thomas School building at the back of the courtyard. Engraving by J. G. Schreiber. (Berlin, Archiv für Kunst und Geschichte.)

must be accepted." Bach was accepted, and formally installed on June 1, 1723. Things were not to go well. Within a few months Bach initiated a complaint charging that certain compensated duties his predecessor had undertaken, which Bach expected when he accepted the post, had been assigned to another musician. The disagreement persisted, and two years later Bach had to appeal to the King, who ruled in Bach's favor.

Despite the difficulties, Bach's early years in Leipzig erupted in the most phenomenal outpouring of great music by any one composer known in Western music history. At last Bach had found his opportunity to prepare a "well-ordered church music." In doing so, he prepared as many as five sets of music appropriate for each Sunday of the year. He composed a cantata nearly every week for the next six years. For good measure, he added the St. John and St. Matthew Passions, the *Magnificat* , most of the motets, the second volume of the *Clavierbüchlein für Anna Magdalena* and many other works.

For a time, Bach's life at Leipzig improved while Johann Matthias Gesner served as Rector of the Thomas School. Gesner understood Bach's qualities as did few of his contemporaries, and wrote admiringly of Bach's conducting and musicianship:

> *...singing and playing his own parts, presiding over thirty or forty musicians at the same time, controlling this one with a nod, another by the stamp of a foot, a third with a warning finger ... this man, standing alone in the midst of the greatest din, although he is playing the most difficult part himself, can discern at every moment if a mistake is made, holding everyone together ... full of rhythm in every limb, taking in all the harmonies by his keen ear, and emitting with his own voice the different parts. Great admirer as I am of antiquity, the accomplishments of our Bach appear to me to comprise what not many Orpheuses, nor twenty Arions, could achieve.*

But Gesner, an important pioneer in classical philology, had his own good qualities, and was soon to be appointed (in 1734) to the new university in Göttingen, where he served with great distinction.

In 1733 Augustus the Strong, King of Poland and Elector of Saxony, died, to be succeeded by his son. Bach composed the first part of the *Mass in B Minor* and sent it to the new ruler requesting a court title. Hence this great work was, in a sense, a job application. The request was not successful, but it prepared the way for the largely honorific appointment a few years later. Bach desired the position to help fend off problems created for him by his unappreciative colleagues.

Gesner's successor was to become Bach's bitterest enemy. J. A. Ernesti, chosen Rector for the Thomas School at the age of 27, saw musical activities as obstacles to the students' learning. When he came across a student practicing music he would admonish, "So! You want to be a beerhall fiddler?" Tension between the Cantor and the Rector mounted until it erupted in a formal dispute over rights and responsibilities which was to last two years, with Bach once again ultimately petitioning the King. In the meantime, the two adversaries lived next door to each other.

Bach's family continued to grow through these years, but there was much sadness as Anna Magdalena lost four babies and three more of her thirteen children in childhood. The Bachs' exposure to the squalid living conditions of the choirschool may well have led to the loss of so many children.

Except for much revising, Bach's prodigious activity in sacred music declined abruptly in the 1730's and he turned to the composition of important keyboard music, including the *Clavier-übung*, and the second book of the *Well-Tempered Clavier*.

The 1740's seem to have brought a new creative period. After completing the *Well-Tempered Clavier* Bach undertook several major, indeed encyclopedic, projects. These include the *Goldberg Variations,* the *Musical Offering*, the completion of the *Mass in B Minor*, and the *Art of the Fugue*. Each of the works carries a fascinating story, and each resulted in a unique contribution to Western musical heritage.

The visit to the court of Frederick the Great in the spring of 1747 was unquestionably a high point in Bach's relatively unspectacular life. Emanuel Bach served the king as the royal harpsichordist, and this musical king had heard much of old Bach's keyboard skills. Bach improvised a fugue on a difficult subject given to him by the king to the amazement of those present. On his return to Leipzig, Bach kept a promise he had made in Potsdam, to write down the fugue he had improvised on the "Royal theme," but in doing so he expanded the project to include ten canons, two fugues, and a fine trio sonata, all based on the king's theme. This was the famous *Musical Offering* which Bach engraved at his own expense and presented to Frederick the Great. Like the *Brandenburg Concertos* and the *Mass in B Minor*, the dedication seems to have gone unrecognized.

In 1747 Bach was elected to the Academy of Musical Sciences, becoming its fourteenth member. He presented a portrait, the only authenticated portrait we have of him, in which he holds a six voice canon. According to Emanuel, Bach took little interest in the "dry mathematical stuff" the society discussed. He had probably accepted the honor only because Telemann, Graun, and Handel were in the company.

Throughout the 1740's Bach continued work on a major undertaking, a comprehensive musical treatise on the art of fugue writing. He had completed a large number of fugues and some canons, all on the same subject, when his eyesight grew weaker in the later part of the decade due to cataracts. By 1749 he was completely blind. An incomparable quadruple fugue, in which he introduced his own musical subject, the pitches B-flat, A, C, H (B-natural), was nearly finished when in March of the following year he underwent an operation by an English physician, John Taylor. The operation failed, and was repeated in April without success. The ordeal weakened Bach's otherwise good health, and his condition deteriorated over the ensuing weeks. By July he had to have communion brought to him at home, and after a stroke, in the evening of July 28, 1750, Sebastian Bach died.

Bach's Position in History

The phenomenal attention Bach's tercentenary has generated in Europe, this country, and elsewhere raises a fundamental question: why such celebrations for *this* 18th-century musician? Bach's talented, and more famous colleague Telemann had a much greater impact on their musical world, yet his tercentenary passed hardly noticed four years ago. The same can be said for Rameau, whose 300th birthday passed relatively quietly two years ago. Beethoven once declared Handel to have been the greatest composer of that time, but it was Bach's portrait, not Handel's, which graced the cover of *Newsweek* recently in celebration of this great musical year. Why do we recognize Bach's supremacy? What places Sebastian

Bach above a Telemann, a Rameau, or even a Handel?

In his book on greatness in music the noted musicologist Alfred Einstein once wrote: "Greatness is possible in every stage of development in art, but lasting, 'eternal' greatness is possible only when an abnormal force—a genius—coincides with the right moment in the development of art." A deep understanding of an achievement such as Bach's requires not just a knowledge of the music; it necessitates an appreciation of the art in its cultural context—in Bach's case, that of Western culture.

Were Oswald Spengler to have developed musical-historical ideas more than he did, he would have found powerful support in Bach's music for his fundamental thesis. Spengler (let us set aside his predictions and solutions) viewed civilizations as organisms with life cycles, including birth, growth, maturity and decline. His controversial *Decline of the West* presented an analysis of history which placed Western culture in its prime during Bach's age. Spengler observed within what he called the "late period of Western Culture" (1500-1800) both the "perfection of an intellectualized form-language" in Bach's time, and the "exhaustion of strict creativeness" in the time that followed. If we accept Spengler's analysis, was Bach simply in the right place at the right time? Of course—but so were Handel, Telemann, and Rameau.

Of all the Baroque masters, Handel compares most favorably. Handel, like Bach, incorporated the national styles of Italy and France in his compositions, and, also like Bach, he did so in the context of masterful counterpoint. His *Messiah* offers an inspired monumental work on a scale which approaches Bach's *Passion According to Saint Matthew,* but while most of Handel's other works, particularly the operas, have failed to transcend the fashion of the early 18th century, most of Bach's compositions do so.

George Frideric Handel (1685-1759). Engraving by W. Bromley based on T. Hudson. Berlin, Bildarchiv Preussischer Kulturbesitz.

Where did Handel fall short of Sebastian Bach's achievement? The appreciation of much of Handel's music seems to be more dependent upon an understanding of the conventions of his time. Remarkably, for all their musical beauty, Handel's operas have failed to capture contemporary audiences. That Bach's religious compositions continue to do so in our increasingly secular society attests to their purely aesthetic greatness and to their universal symbolic content.

Bach's music arguably rises above Handel and the others because of its higher place in the achievements of *Western* Culture *per se*. The reasons for this are complex, and they deal with Bach's unique relation to his cultural heritage. Among the distinguishing features of Western Culture we find: (1) dominance of Judaeo-Christian religious thought (2) the evolution of nations and national artistic styles (3) the rise of systematic thinking and the scientific approach. Bach's music reflects each of these.

To address the first, Bach's music constitutes an important final tome in the music of the Christian church. His sacred music represents a last phase in the Western musical development that originated in the chants of the early Christians (derived from Hebraic chant), continued in the early polyphony of medieval organum and was cultivated in the great imitative polyphony of the Renaissance masters. In composing his "well-ordered church music" Bach created the last important body of works expressively to address a congregation with meaningful *cantus firmus,* a technique of church song embellishment which had been cultivatd in the Christian church in polyphonic music from the 13th century onward.

Secondly, despite his relative isolation in central-eastern Germany, Bach managed to assimilate the important national styles of his time—the courtly dance music of politically dominant France, and the dramatic operatic and instrumental style of musically dominant Italy. Bach accomplished this even before his arrival in the important cultural center of Leipzig. Manfred Bukofzer, in his book *Music in the Baroque Era,* entitles the chapter on Bach "the fusion of National Styles." In making compositions which assimilated musical styles of the dominant nations of his time, Bach's creations transcended national boundaries and embraced more fully the art of the Western world.

Finally, Bach approached virtually everything he did in an orderly and systematic fashion—from the design of the 48 preludes and fugues of the *Well-tempered Clavier,* to the comprehensive cycles of cantatas in his "well-ordered church music," to the deeply symbolic *Musical Offering,* and the unsurpassed *Art of the Fugue.* Bach's boundless ability to integrate systematic order and mathematical relationships with seemingly spontaneous musicality has never been equaled. Spengler observed the "formation of a new mathematic conception of number as copy and content of world-form" as a manifestation of the "Summer of Spiritual Epochs" in a civilization. Bach's desire for comprehensive order, number symbolism, and systematic procedure—all integrated in his music—places his musical contribution in that season.

Hence, Einstein and Spengler probably would have agreed that Bach was not only in the right place at the right time, but was also a logical, albeit phenomenal, result of his culture.

To underscore Bach's unique position, his unfinished *Art of the Fugue* and his largest composition, the *Passion According to Saint Matthew,* represent two supreme accomplishments in Western Civilization, compatible to great monuments of other civilizations—the Great Pyramid of Khufu or the Taj Mahal. The *Passion According to Saint Matthew* is Christendom's largest musical-religious symbol. The *Art of the Fugue* constitutes an unsurpassed theoretical treatise on the technique of Western musical counterpoint. On the surface, these compositions appear as opposite poles in Bach's creative world: the Saint Matthew Passion crowns his spiritual mission for a "well-ordered church music"; the *Art of the Fugue* culminated his abstract musical world of technical achievement. Yet the two are deeply interwoven: the fugues are precise in their design

yet inspired; the Passion manifests both controlled craftsmanship and an orderly symbolism.

In yet a third monumental work, the *Mass in B Minor,* Bach consciously extends his spiritual mission beyond Lutheranism, applying the power of his inimitable counterpoint and expressive symbolism to an ancient ritual in the universal language of Latin. In doing so he presents a thoughtful collation of his religious-musical work spanning his entire mature creative life (see Sunday's program notes).

Bach's inspired symbols rise out of his time and into our own remarkable age impervious to fashion. Wilfred Mellers has perceptively observed that the twentieth century restoration of so-called "authentic" Baroque performance practices, while vital to the rebirth of understanding for music of fashionable composers such as Telemann and Rameau, is not essential to the communication of the universal meaning in Bach's music. Indeed, Bach created a music so transcendent in its symbolic substance that, matters of taste aside, his works can be re-created by mammoth 19th century orchestras, a twentieth century synthesizer, or a group of scat singers, with its musical substance remarkably intact. Again the provincial Sebastian Bach's art separates itself from that of his more urbane contemporaries, for Bach's inspired music transcended the fashions of his time, the limitations of his resources, the idiosyncracies of his Baroque age, and even the boundaries of his Christian faith.

The Bachophile's Essential Library

Much of the vast Bach literature is written for the experts. The following list—offered for general readers wishing to know more of Bach, his time, and his music—includes both the most useful of the older books and some very recent contributions. Most of these books are available for purchase in the lobby.

Arnold, Denis. *Bach*. Oxford & New York: Oxford University Press, 1984. This inexpensive little book takes recent Bach scholarship into account in presenting a readable essay offering a full portrait of the composer and musicican.

David, H. T. and Mendel, A., *The Bach Reader*. New York: Norton, 1945, revised 1966. Includes translations of important documents gleaned from archives, letters, church records, etc. during Bach's lifetime and immediately thereafter. It includes a translation of Forkel's first biography (see below).

Forkel, J. N., *Johann Sebastian Bach*, translated with notes and appendices by Charles Sanford Terry. London: Constable and Company Ltd., 1920. The first biography. Forkel corresponded with Bach's sons in preparing this perceptive late-eighteenth century view.

Geiringer, K., *Bach: the Culmination of an Era*. New York: Oxford University Press, 1966. Includes a very readable biography with useful commentary on many of Bach's compositions.

Mellers, Wilfrid. *Bach and the Dance of God*. London: Faber and Faber, 1980. For readers with some musical background. Includes fascinating analytical and interpretive essays on several of Bach's works, including the *B Minor Mass* and *St. John Passion*, by an important writer and thinker.

Whittaker, W. G., *The Cantatas of J.S.Bach*. London: 1959. A comprehensive guide to Bach's monumental work in the genre of the Baroque cantata.

Wolff, Christoph and others. *The New Grove Bach Family*. New York and London: W.W. Norton, 1983. The most up-to-date book on the Bach dynasty by leading Bach scholars. An excellent reference work, this book includes a full listing index of Bach's collected works.

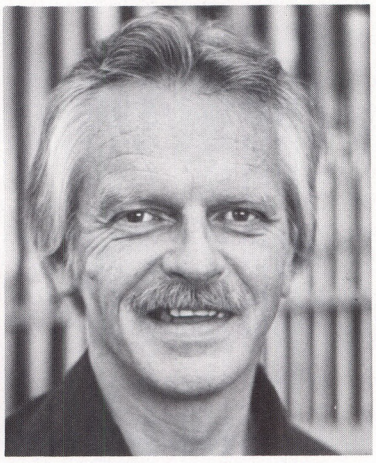
Festival Staff

Priscilla Salgo
Director, Festival Chorale, and Assistant Conductor
Returning in 1985 for her 27th year as Director of the Festival Chorale, Priscilla Salgo has been called a "godsend of a choral conductor." Mrs. Salgo, the gracious wife of Maestro Salgo, received her Bachelor's and Master's degrees from Westminster Choir College, Princeton, New Jersey, and was a member of that institution's faculty for five years. She studied choral conducting with John F. Williamson and Charles Krueger, orchestral conducting with Wolfgang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich, and George Houle. Mrs. Salgo is currently conductor of the Marin Symphony Chorus and Choir Director of the Sunnyvale Presbyterian Church.
In the Festival Chorale, Mrs. Salgo has brought together a group of professional singers, mainly from the Los Angeles and San Francisco areas. Following special auditions, the 40 member group begins rehearsals during the spring.

Rosemary Waller
Concertmaster
This year marks Rosemary Waller's 22nd season as concertmaster of the Carmel Bach Festival Orchestra. A native of Indiana, she grew up in Southern California, where she was a student of Vera Barstow. After receiving her B.A. and M.A. from the University of Southern California, Mrs. Waller was awarded a Fulbright grant to the Paris Conservatory, where she studied for two years with Roland Charmy. She returned to the United States to become a member of the National Symphony in Washington, D.C. Subsequently, Mrs. Waller joined the Cincinnati Symphony, where she has been Principal Second Violinist since 1968.

A charter member of the Bowdoin College Chamber Players, Mrs. Waller has twice performed at the Casals Festival in Puerto Rico. Chamber appearances in Cincinnati this season have included concerts with harpist Nancy Allen, harpsichordist Igor Kipnis and pianist Andre-Michel Schub.

Mrs. Waller also leads workshops in symphonic audition and performance techniques.



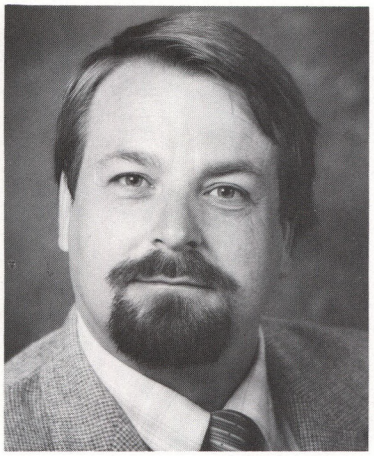
Ken Ahrens
Festival Chorus Director, Festival Librarian, Assistant Festival Administrator
For the past 22 years, Festival organist Ken Ahrens has served as Choral Assistant to Maestro and Mrs. Salgo and as Festival Librarian. He received his Bachelor of Music degree from Valparaiso University, where he studied with Heinrich Fleischer, the former organist at the Thomaskirche in Leipzig. He earned his M.M. in organ performance from Indiana University and also taught at that institution. At Stanford University, where he continued advanced studies, he served as Assistant University Organist. A Monterey Peninsula resident, Mr. Ahrens is founder of the Monterey Peninsula Community School of Music. He is also organist at Sunnyvale Presbyterian Church.

Diane Thomas
Soprano, Southern California Coordinator
Now in her twelfth season with the Festival, Diane Thomas has appeared as soloist with the Los Angeles Philharmonic New Music Group, the Pacific Symphony of Orange County, the Saddleback Concert Chorale, and the Baroque Collegium of Los Angeles.

A member of I Cantori, Miss Thomas appeared as a soloist in the Monday Evening Concert series at the Bing Theater of the Los Angeles County Museum of Art, in the West Coast premiere of Britten's cantata *Phaedra,* Crumb's *Ancient Voices of Children,* a work by Leo Smit, and most recently in the California Institute of the Arts Contemporary Music Festival.

This season she will perform as a soloist with the Los Angeles Philharmonic in two performances of the *Magnificat* under the direction of Neal Stulberg.

Having studied at UCLA and the Vienna Academy of Music, Miss Thomas was a regional winner and national finalist in the San Francisco Opera Auditions and attended the Merola Program.



Michael Becker
Stage Manager
Born in Germany, Michael Becker graduated from Carmel High School and worked for eight years on the Carmel Bach Festival stage crew. He has been Stage Manager for the Festival for seven seasons.

Mr. Becker received his B.A. degree in history and his M.A. degree in humanities from San Francisco State University. From 1977-79, he was producer and host of a classical music program on KUSF-FM in San Francisco. He has been a teacher with the Los Angeles Unified School District since 1979.

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Alice Kinsler, Ken Ahrens, Robert Aronson, Nana Faridany

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Assistant Administrator
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Steed Cowart
Darryl Rodgers
Stage Crew Members

The William and Flora Hewlett Foundation

In 1984 the Carmel Bach Festival was fortunate to receive a challenge grant from the William and Flora Hewlett Foundation for the purpose of expanding the endowment fund. We are pleased to announce that the first year of our three-year-challenge grant has been matched and $25,000 added to the Festival Endowment Fund.

Our second funding year will begin October 1, 1985 with another challenge grant of $25,000 from the Hewlett Foundation. As we come to our patrons once again for new or increased gifts to reach our matching gift goal, we hope you will consider joining those of our "Festival Family" who look to the continued future success of the Carmel Bach Festival.

The Virginia Best Adams Endowment

The Virginia Best Adams Endowment was established in 1984 by the family and friends of Virginia Best Adams to celebrate the eightieth birthday of this charming lady and ever-gracious hostess who has created harmony and cheer in so many lives. The fund will enable talented young singers to study in Carmel with a well-known master vocalist specializing in the music of the Baroque period. The classes will be presented bi-annually, beginning during the current 1985 season of the Carmel Bach Festival in celebration of the tercentenary of the birth of Johann Sebastian Bach.

The Carmel Bach Festival is grateful to Mrs. Adams for her longtime interest in the Festival, and to the contributors to the Virginia Best Adams Endowment fund for their generous support.

Sylvia McNair will be presenting the first of the Virginia Best Adams Master Classes this season.

Contributions designated for the Virginia Best Adams Endowment may be made to the Carmel Bach Festival, P.O. Box 575, Carmel, CA 93921.

New Contributors to the Virginia Best Adams Endowment Fund
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Sylvia McNair

Tower Music

This season's program will be drawn from the works of Gabrieli, Corelli, Hassler, C. P. E. Bach, Weelkes, Holborne, Mauret, and other composers of the Baroque period. These selections will be played from the tower or the upper terrace approximately one half-hour before the concerts. The Brass Choir is directed by Carole R. Klein.

Brass Choir Carole R. Klein, William Holmes, Catherine Murtagh, *trumpet*
Glen Swarts, Nicky Roosevelt, *French horn*
Craig McAmis, Suzanne Mudge, John Russell, *trombone*

Acknowledgements

The Board of Directors of the Carmel Bach Festival wish to express their deepest appreciation to the following organizations and individuals:

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Thunderbird Bookstore
Bach Festival Boutique
Martin Workman

The Festival Staff wishes to thank all those loyal friends whose generosity and good will have made an immeasurable contribution to the success of the Festival.

Carmel Bach Festival Associates

The Carmel Bach Festival Associates was formed in April of 1984 to broaden the awareness of, and participation in, the Festival by developing a year-round presence in the community. It is our goal to build a broad membership base whose talents, resources and involvement will assure the viability and longevity of the Festival.

As part of our awareness program, we held a recital in September to encourage "non-Bach" members of the community to become involved. Our "Birthday Party" in March raised the funds for the free public concert given in July to continue the tercentenary celebration. We welcome those devotees of the Bach Festival who share our developing aspirations.

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Bach Festival Banners

Banners carried in the Festival procession in the Wednesday night Mission concerts of the 1985 Carmel Bach Festival honor the noble and royal patrons who educated and supported Heinrich Schütz, George Frideric Handel and Johann Sebastian Bach.

Red script letters on a white ground compose the monogram of Johann Sebastian Bach which appeared on his work early in the 18th century. A careful scrutiny of the design, surmounted by a crown, reveals the letters J S B intertwined forward and backward in a design as intricate as a Bach fugue.

The red-and-white striped lion crowned with gold on a blue field was a device of Landgrave Maurice of Hesse-Kassel who in 1609 rescued Heinrich Schütz from the law school of Marburg University and sent him to Venice to study under Giovanni Gabrieli. After Gabrieli's death, the Landgrave Maurice brought the young musician to the court at Kassel to serve as court organist. Maurice, incidentally, was known during his lifetime as "Maurice the Learned."

The black lion rampant on a gold field and the wreath of the herb rue, called in heraldry a crancelin, are the traditional arms of the Elector of Saxony, who in 1617 engaged Schütz as Kapellmeister at his court at Dresden. (The dukes and electors of Saxony had been supporters of the protestant movement, giving aid to Martin Luther and later to Goethe and Schiller. The rebirth of German literature of the 18th century was in part made possible by the support and encouragement of the enlightened leaders of Saxony.) The wreath of rue on a black and gold-barred field supposedly stems from Emperor Frederick Barbarossa who wore a chaplet of the herb rue on his famous pilgrimage.

The three running blue lions on a gold field, dotted with red hearts make up the arms of Christian of Denmark who employed Schütz as conductor at his court in Copenhagen from 1631 on while the Thirty Year's War was raging in much of Europe.

Louis, Prince of Anhalt-Köthen, who employed J.S. Bach as Kapellmeister and director of chamber music in 1717, is represented by his complicated shield bearing lions, eagles, antlers,

red and gold quarterings, black and white rectangles, all of which indicate his complicated inheritance from different ancestors, characteristic of many minor German principalities.

A white two-tailed Bohemian lion on a red field celebrates Frederich Augustus, King of Poland and Elector of Saxony, who employed Bach as court organist in 1736. The white eagle on a red field, the symbol of Poland, and the white horsemen of Lithuania also commemorate Frederick Augustus II, who was described as being stout and idle, but did appreciate music and had handsome devices in his coat of arms.

The black Prussian eagle on a gold field belonged to Frederick Wilhelm the Great, Elector of Brandenburg, for whom the *Musical Offering* was composed and whose Brandenburg name Bach's famous instrumental concertos bear. The reverse of Frederick the Great's banner carries the quartered black and white shield of the Hohenzollern family.

The shield divided into three vertical sections in red, blue, black and gold, with lions, eagles, a stag and hearts recalls George Louis, Elector of Hanover, who in 1710 employed George Frideric Handel as Kapellmeister. Handel was employed also by his son who was Elector of Hanover and later George I of England, whose arms as King of England bear still the white horse of Hanover as well as the more familiar Irish harp, French *fleur de lys* and the Scottish and English lions.

Banners with the arms of Queen Anne of England, King George II and his Queen Caroline complete the processional banners honoring men and women of great importance in their lifetimes who had the good fortune to be patrons of three great musicians whose music lives longer than the fame of crowns.

Historical Instruments

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers, others modern reproductions.

Descriptions have been provided by the artists who play these instruments and whose names appear in the corresponding entries.

Baroque Organ *(Bethlehem Lutheran Church, Monterey).* Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco.

This is a "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and the pipes. The only electrical requirement is the current to the blower. The organ has 22 stops and 30 ranks of pipes, some made of copper, some of combined tin and lead, and some of wood.

Organo di legno *(Carmel Bach Festival).* Designed and constructed by Otto Rindlisbacher in Zurich, Switzerland. Gift of Emile Norman and Brooks Clement. "Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedeckt 8′, Rohrflöte 4′ and Principal 2′. The two lower octaves of the Gedeckt 8′ are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

Harpsichord *(Carmel Bach Festival).* Made in 1975 by Eric Herz in Cambridge, Massachusetts, the harpsichord is modeled after an 18th century instrument with a 16′ stop, which was built by Hass in North Germany. Anonymous donor. The instrument has two manuals; two 8′, one 4′, one 16′, and one nasale stop; and two lute (buff) stops, 8′ and 16′. All stops are pedal-operated.

Harpsichord *(Madeline Ingram).* Made in 1972 by Eric Herz in Cambridge, Massachusetts, this instrument is also modeled after an 18th century Hass harpsichord with a 16′ stop. The harpsichord has two manuals; two 8′, one 4′, one 16′, and one nasale stop; and two lute (buff) stops, 8′ and 16′. All stops are pedal-operated.

Violin *(Marilyn Robinson Sevilla).* Guadagnini, Turino, Italy, 1786.

Violin *(Rosemary Waller).* Joannes Baptista Gabrieli, Florence, Italy, 1763.

Violin *(Warren von Bronkhorst).* Nicolò Amati, Cremona, Italy, 1655.

Viola *(Thomas Hall).* Northern Italian instruments, 18th century, maker unknown.

Viola da gamba *(Judith Davidoff).* Unknown English maker, 17th century.

Cello *(Peter Rejto).* Alexander Gagliano, Cremona, Italy, 1721.

Bass *(Shinji Eshima)* J.B. Vuillaume, c. 1860. Most probably the "St. Cecile" double bass, an important example of the French Vuillaume School—in museum quality condition.

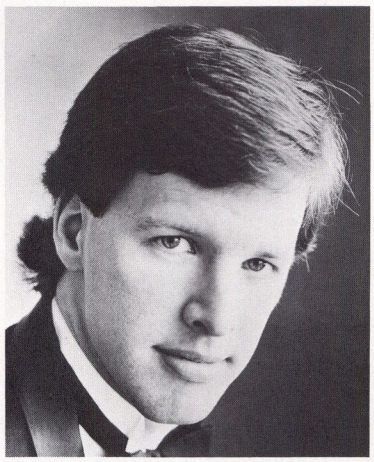
Bassoon *(Jesse Read),* copy, Prudent, by Oliver Cotlet, Versailles, Paris, c. 1750. (5 keys, brass, wood—maple).

Vocalists

Brenda Boozer
Mezzo-Soprano
Born in Atlanta, Brenda Boozer received her B.A. degree from Florida State University. She completed graduate study at the Juilliard School of Music, and was a finalist in the Metropolitan Opera National Auditions shortly thereafter.

Brenda Boozer has performed leading mezzo roles at many of the world's opera houses, including the Metropolitan Opera, Paris Opera, Covent Garden, Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, San Francisco Spring Opera, Netherlands Opera and Teatro Communale in Florence. As soloist, she has sung with the Philadelphia Orchestra, the Los Angeles Philharmonic, the National Symphony, the St. Louis Symphony, and Seattle Symphony, among others. Festivals in which she has participated include Lincoln Center's Mostly Mozart, Spoleto U.S.A., Wolf Trap, Hollywood Bowl, and the Carmel Bach Festival. She has made television guest appearances on the Tonight Show, Mike Douglas Show and Wide World of Entertainment.

Miss Boozer returns to the Metropolitan Opera this season as the Composer in *Ariadne auf Naxos,* and is engaged for the Met's 1985-86 season. Other engagements this season include the title role of *Carmen* with the Portland Opera and a number of recitals across the country. She returns to Europe in the Aix-en-Provence production of Mozart's *Mitridate, Re di Ponto* and Weber's *Oberon* in Lyon.



James Busterud
Baritone
Currently an Adler Fellow with the San Francisco Opera Center, James Busterud sang the role of Sharpless in Western Opera Theater's national tour of *Madame Butterfly,* and was a participant in the 1983 Merola Opera Program. During the Center's 1983 Showcase series he appeared as Armida in Cavalli's *L'Ormindo*, and this last year sang in the Seasons' Preview at Herbst Theatre. He returns to the San Francisco Opera as Streshnev in *Khovanshchina*. He made his Company debut during the 1982 Fall Season, appearing in *Salome, Dialogue of the Carmelites* and *Cendrillon*.

Mr. Busterud participated in the Santa Fe Opera Apprentice Artist Program in 1982 as Ford in *Falstaff* and the Music Master in *Ariadne auf Naxos*.. He has also appeared in Carnegie Hall in *Mignon*, as the Count in *Marriage of Figaro*, and in the Opera Theater of St. Louis production of *Madame Butterfly*.

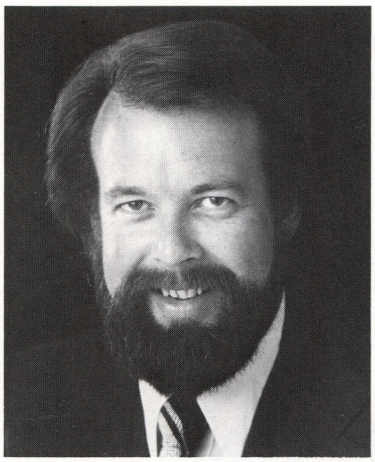
His concert work has included performances of Mendelssohn's *Elijah,* Bach's *St. John Passion*, Shostakovich's *Symphony No. 14*, and Stravinsky's *Les Noces*. Future engagements include the Florentine Opera in Milwaukee, the Ft. Worth Opera and the San Francisco Opera Center's 1985 Singers Tour of *Die Fledermaus*.

Debbie Cree
Mezzo-Soprano
Debbie Cree, a resident of Los Angeles, returns to Carmel this summer for her eighth season with the Bach Festival. She received her Bachelor of Music Education degree from Chapman College and was a member of the USC Opera Workshop for four years where she performed a variety of roles in numerous opera pro-

ductions. This season, Miss Cree sang "Suzuki" in scenes from *Madame Butterfly* at the Dorothy Chandler Pavilion for the Los Angeles Japanese Philharmonic in January, 1984. Most recently, she appeared as "Azucena" in the California Lyric Grand Opera's performance of *Il Trovatore.*

Miss Cree was a resident soloist at the Los Angeles Bach Festival from 1979-1983, and is currently Mezzo-Soprano Soloist at the Pasadena Presbyterian Church. She sings oratorio concerts throughout the year appearing with the William Hall Chorale, I Cantori, the John Biggs Consort, Orange Coast College Chorale, the Los Angeles Choral Society and other Southern California churches and organizations.

She has toured with the William Hall Chorale throughout the United States and Europe, and with the Roger Wagner Chorale nationally. She was a finalist in the Los Angeles District Metropolitan Opera Auditions and Third Place Winner of the Fuchs Memorial Scholarship Fund Audition in 1983.



Douglas Lawrence
Baritone
Douglas Lawrence appears frequently with the leading orchestras in this country, including those of Los Angeles, Boston, Minneapolis, San Francisco, Cincinnati, Washington and Philadelphia.

He has toured Europe extensively, and has appeared at many festivals, including the Schwetzinger Festspiel, the Ludwigsburg Festspiel, the Stuttgart Festival of Sacred Music, the Vienna, Berlin, and Salzburg festivals, and the Festival Bach-Handel de Buenos Aires. He also participated regularly in the Carmel Bach Festival, the Oregon Bach Festival, the Ojai Festival, the Bethlehem Bach Festival and the Hollywood Bowl Summer Festival. During Bach's tricentennial, Mr. Lawrence will be featured in virtually every major Bach Festival in America.

Mr. Lawrence's recent performances have been with the Los Angeles Philharmonic, the Dallas Symphony, the Philadelphia Orchestra, the Vienna Symphony, and Chicago's "Music of the Baroque." Mr. Lawrence has appeared at the Hollywood Bowl in concert conducted by Leonard Bernstein. His experience with staged productions includes appearances with the San Diego Opera Company, the Hawaii Opera Theatre, the San Francisco Opera, and the Opera Society of Washington; he has also performed in concert with the San Francisco and Boston Symphonies and the Los Angeles Philharmonic.

A native Californian, Mr. Lawrence regularly gives recitals and lecture demonstrations at colleges and universities throughout the country.

Alyce Rogers
Alto
Alyce Rogers has a many-faceted career in opera, oratorio, chamber music, solo recital, and symphonic repertoire. She has appeared throughout the United States and in Israel, Japan and Germany.

Since her last appearance with the Carmel Bach Festival in 1984, Miss Rogers has filled engagements in Boston, Salt Lake City, Portland, Seattle, and Sacramento, as well as the Grand Teton Music Festival and the Music of the Baroque in Chicago. She has recently

performed the roles of Nancy in *Martha*, Joan in Tchaikovsky's *Maid of Orleans*, and Dorabella in *Cosi fan tutte*.

Miss Rogers is a member of the recently formed Cantilena Consort which presents a varied repertoire of songs for voice and instruments.

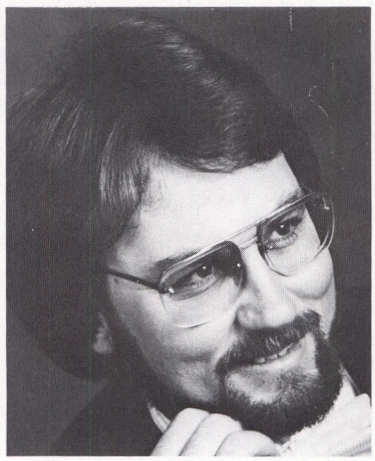
Valerie Saalbach
Soprano
Valerie Saalbach received her vocal training at Indiana University and the Juilliard School, with her operatic debut following soon after with the Aspen Music Festival Orchestra. Miss Saalbach has been an Apprentice Artist with the Santa Fe Opera and has appeared with the Virginia Opera, Opera Grand Rapids, Goldovsky Opera and the Caramoor Festival. She has also been a featured artist with the Palm Beach and Jacksonville Symphonies. As a recipient of a grant from the Institute of International Education to participate in international vocal competitions as an American Representative, Ms. Saalbach won honors in competitions in Mantova, Cento and Udine, Italy and in Barcelona, Spain.

This year, Miss Saalbach received a grant from the Sullivan Foundation and was the New York District winner and Regional Finalist of the Eastern Region of the Metropolitan Opera Auditions.

Patricia Schuman
Mezzo-Soprano
Patricia Schuman has made operatic appearances on both sides of the Atlantic. She made her European debut in 1982, singing the title role of Peter Brook's *La Tragedie de Carmen* and returned to Paris to repeat her performance. Recently, she appeared at the Lincoln Center Theatre's production of this opera. She appeared at the Rossini Festival at Carnegie Hall and in Venice as Ruggero in *Tancredi* with Marilyn Horne. She sang at the Theatre Royal de la Monnaie in Brussels and made subsequent appearances as Zerlina in *Don Giovanni* and Dorabella in *Cosi fan tutte*. She appeared on the Carnegie Recital Hall "New Voices" series and is a frequent guest artist at the Opera Theatre of Syracuse.

A native Californian, Miss Schuman has been engaged as soloist with the San Francisco Opera and the Spring Opera. She has participated in the Merola Program in the title role of *Carmen*. In addition to her operatic roles with the Opera Theatre of St. Louis, the Kentucky, Washington and Orlando Operas, the Opera Orchestra of New York and the Lyric Opera of Kansas City, Miss Schuman has sung with the Dallas Symphony and various West Coast ensembles.

Miss Schuman is a winner of the San Francisco Metropolitan Opera Regional Auditions. She has also won the Jean Donnell Award of the San Francisco Opera Regional Auditions, Merola Opera Grand Finale, Il Cenacolo Award of the Merola Program and a W.W. Sullivan Foundation grant.



Gregory Wait
Tenor
Gregory Wait is Senior Lecturer in Voice and Choral Conducting at Stanford University, a position he assumed in 1979. In additon to his academic schedule, Mr. Wait maintains an active concert life, appearing as soloist with major West Coast musical organizations.

A native Californian, Mr. Wait graduated from Chapman College, with graduate study at California State University, Fullerton. While in Southern California, he appeared with the Los Angeles Master Chorale and the Camerata of Los Angeles, with whom he is featured on the Crystal album, "American Contemporary Sacred Music." He also served as Conductor of the Los Angeles Lutheran Chorale, and Associate Conductor for the William Hall chorale, with whom he made his professional solo debut.

Since joining the Stanford faculty, Wait has co-conducted three series of Bach cantatas at Stanford Memorial Church, and appeared with the Oakland, Marin, Sacramento, San Diego, Santa Rosa, Modesto, and Santa Cruz Symphonies. In the past year Mr. Wait has sung with the Schola Cantorum in the world premiere of Alva Henderson's *The Ancient Ones* and two evenings of "Sing-It-Yourself" Messiah at Davies Symphony Hall, televised nationally on the Public Broadcasting System. In addition, he has appeared in concerts in Seattle, Santa Fe, San Antonio, Portland and Boston.

Often invited to lecture and adjudicate in choral/vocal forums, Mr. Wait presented a special seminar on "Voice Training and Vocal Pedagogy for the Organist/Choir Director" for the 1984 National Convention for the American Guild of Organists, and has demonstrated his teaching style for meetings of the National Association of the Teachers of Singing. This is Mr. Wait's fifteenth season with the Festival.

Jacob Will
Bass-Baritone

Jacob Will has appeared regularly on the stage of the San Francisco Opera since his 1983 debut in *La Bohème, most recently* as Masetto in *Don Giovanni* in the 1984 fall season. A 1982 participant in the San Francisco Opera's Merola Program, he was awarded an Adler Fellowship in 1983, a position he still holds. Mr. Will will appear as Killian in *Der Freischütz* in the 1985 San Francisco Opera summer season, and tour with Western Opera Theater in the fall of 1985 in the title role of *Don Giovanni*.

This year, Mr. Will has toured with the San Francisco Opera Center Singers as Frank in *Die Fledermaus*, and will perform in the Center's Showcase series as Garibaldo in Handel's *Rodelinda*.

As a concert artist, Mr. Will has appeared with the Columbia Philharmonic, the Carmel Bach Festival, and as a soloist on the national telecast of the "Sing-It-Yourself-Messiah" from Davies Hall in San Francisco. He recently appeared in concert at U.C. Berkeley, the San Mateo Masterworks Chorale, and the Sinfonia San Francisco.

A native of South Carolina, Jacob Will is a graduate of the Cincinnati Conservatory where he was a student of Andrew White and Italo Tajo.

Instrumentalists

Wolfgang Basch
Trumpet
Born in Wiesbaden, Wolfgang Basch began his career as a soloist at 16, studying with two well-known German trumpeters, Heinz Zickler and Reinhold Losch. He has performed regularly with the German Bach Soloists, the Stuttgart Chamber Orchestra and Bach Collegium, the String Orchestra of Zurich, the Nurnberg Bach Soloists, the State Orchestras Pfalzische Philharmonie and Rheinische Philharmonie, the Hamburg Symphony Orchestra and the Radio Orchestras of Saarbrucken and the Sudwestfunk, the Orpheus Chamber Orchestra, Jerusalem Sinfonie Orchestra, the Bamberg Sinfonie and the Israel Chamber Orchestra, among others.

Mr. Basch has appeared in concert in the major cities of Europe, North America and South America. He has also been guest soloist at many European festivals, including the London Bach Festival and the Berliner Festwochen. Upcoming engagements include appearances in Japan and other foreign countries. In addition, Mr. Basch is principal trumpet with the Frankfurt Opernhaus-und Museumsorchester, and docent at the State Academy of Music, Saarbrucken.

Recording for RCA releases in Europe and North America, Mr. Basch has also performed for the major West German radio programs, as well as the BBC and Radio France.

Judith Davidoff
Viola de gamba
Judith Davidoff is the director of the New York Consort of Viols, which has made five recordings and commissioned three pieces under her direction. She is a frequent soloist with leading choruses in the performances of the *St. John Passion* and the *St. Matthew Passion*. Since its founding in 1976, Miss Davidoff had been the cellist of the Arioso Trio. She was a member of the New York Pro Musica for seven years under the direction of Noah Greenberg.

As a member of the music faculty of Sarah Lawrence College, Miss Davidoff is in residence with the ensemble "Music for a While", which forms the core of a master's program in the performances of medieval and renaissance music. She is also on the music faculty of Teacher's College, Columbia University.

Performing on a rare viola de gamba dating from the seventeenth century, Miss Davidoff returns to the Festival for her seventh season.

Louise Di Tullio
Flute
At the age of nineteen, Louise Di Tullio won a position with the Los Angeles Philharmonic, where she performed for six years. She has since appeared as soloist with the Boston Pops Orchestra, the Glendale, Modesto, and Pasadena Symphonies, and as principal flutist with the Los Angeles Chamber Orchestra and the California Chamber Symphony. Most recently she has performed with the Monterey County Symphony, the Laguna, Las Vegas, and Glendale Chamber Orchestras as well as with numerous festival orchestras. Miss Di Tullio is also principal flutist with the Pasadena Symphony Orchestra, and a member of the Di Tullio Trio.

Having been named for four consecutive seasons the Most Valuable Player by the Los Angeles Chapter of the National Association of Recording Arts and Sciences, Miss Di Tullio has now been declared Winner Emeritus of this award. Her most recent recordings include works for flute and harp with Susann McDonald and for solo flute with the English Chamber Orchestra in London. This is her nineteenth season with the Festival.

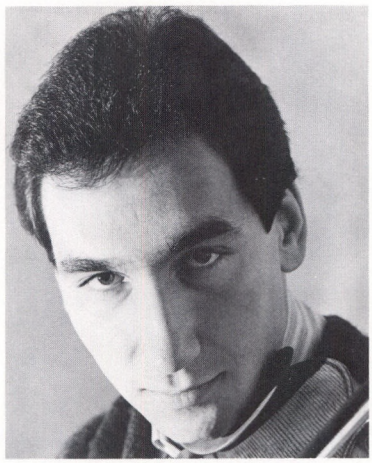
Christiane Edinger
Violin
Winner of the 1975 German Critic's Award for Music, Christiane Edinger was cited for her extraordinary excellence in both the contemporary and classical repertoire. Miss Edinger's appearances in the United States have included performances with the Boston Symphony, the Cleveland Orchestra, the Brooklyn Philharmonic, the Los Angeles Chamber Orchestra and the symphonies of Pittsburgh, Milwaukee and Nashville. In 1985 Miss Edinger made her official Carnegie Hall debut with the American Symphony Orchestra.

In Europe, Miss Edinger's recent successes have included appearances with the Berlin Philharmonic, the Rotterdam Symphony, the Prague Symphony, Orchestre de la Suisse Romande and the Hamburg Philharmonic, the BBC Orchestra and the Madrid Orchestra. She also tours extensively in Japan and Korea.

Born in Berlin, Miss Edinger began her violin studies at the age of five and continued at the Berlin Hochshcule für Musik. She the came to the United States to the Juilliard School and studied with Joseph Fuchs and Nathan Milstein.

Christiane Edinger is a frequent soloist with orchestras throughout the world playing an extensive repertoire that includes the standard concerti as well as many contemporary and modern works, and has presented a number of world and regional premiers. She plays an Amati violin made in 1623 and records on Orion Master Recordings and Telefunken/Decca.

Don Ehrlich
Viola
Don Ehrlich was trained at the Oberlin Conservatory, the Manhattan School of Music, and the University of Michigan, where he was awarded a D.M.A. degree. After a year as Principal Viola in the Toledo Symphony Orchestra he came to the Bay Area. He is Assistant Principal Viola in the San Francisco Symphony and on the faculty of the San Francisco Conservatory. An active soloist and chamber musician, Ehrlich has performed in Chamber Music/West, is a former member of the Aurora String Quartet, and is currently a member of the Stanford String Quartet.



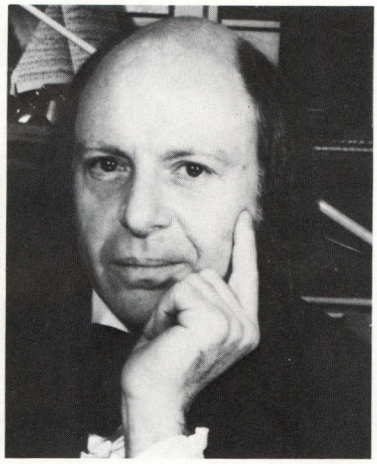
Toby Hoffman
Viola
Toby Hoffman was a scholarship student of Paul Doktor at the Juillard School of Music, where he earned his B.A. and M.A. in music. Honorary prizes and awards include the Sir John Barbirolli Prize from the Lionel Tertis International Viola Competition in England, the William Kappell Competition, and two consecutive Juillard Viola Competitions.

Mr. Hoffman has appeared with many orchestras across the country including the New York Symphony at Carnegie Hall and two performances with the Juillard Orchestra at Alice Tully Hall, as well as the Buffalo Philharmonic, the Florida Orchestra, the Flagstaff Festival Orchestra, the Savannah Symphony, and American Chamber Orchestra. With the Cincinnati Conservatory Orchestra, he performed the world premiere of the Joel Hoffman *Concerto for Viola, Cello, and Orchestra.*

He frequently performs with the Chamber Music Society of Lincoln Center, Samuel Sander's "Musica Camerit," and the Theater Chamber Players of Kennedy Center. He is a member of the Sea Cliff Chamber Players and the Hoffman Chamber Soloists touring the U.S., Canada and South America. As an Affiliate Artist, Mr. Hoffman has been assigned to residencies throughout the country.

By invitation of the violin virtuoso Salvatore Accardo, he is returning to the Naples Festival and the festivals of Cremona and Torino in Italy. Other festival appearances include performances at the Marlboro, Aspen, Seattle, Sitka, Alaska, Newport, and Tours, France. Mr. Hoffman regularly tours with Music from Marlboro and has recorded on the Marlboro Recording Society label. Featured by High Fidelity Magazine, Mr. Hoffman was described as one of the most promising young artists of the 1980's.

Madeline Ingram
Harpsichord
Returning this year for her tenth season with the Festival, Madeline Ingram has performed with Ars Antiqua and the Bach Festival, both of Rochester, New York and in New Jersey with the Madrigal Singers and the Friends of Early Music. She has appeared as soloist with the Palo Alto Chamber orchestra, and with the California Bach Society. With degrees from the Eastman School of Music and Western Reserve University, Mrs. Ingram has taught privately and at the Eastman School of Music and Oberlin Conservatory. She has given a series of recitals on the San Francisco Peninsula and performs regularly in the Bay Area.



Igor Kipnis
Harpsichord
Since his debut in 1959, Igor Kipnis has performed in recital and as soloist with orchestras throughout the world, including North and South America, Europe, Israel and Australia. He has performed with the New York Philharmonic, the Chicago, St. Louis, Pittsburgh, Denver, Seattle and National Symphonies, the Minnesota Orchestra, the Los Angeles, St. Paul, and Polish Chamber Orchestras, the Academy of St. Martin-in-the-Fields, and the Boston Pops. International festival appearances include those of Bath, the International Bach Academy, Gulbenkian, Israel and Madeira Bach Festivals.

The son of the late Metropolitan Opera bass, Alexander Kipnis, Mr. Kipnis is a co-artistic director of the Connecticut Early Music Festival. He gives master classes and lectures at a wide variety of institutions. He is also a frequent guest on radio and television.

Receiving the honors of six Grammy nominations, three "Records of the Year," and "Best Classical Keyboardist" from *Keyboard* magazine, Mr. Kipnis is a prolific recording artist. The most recent recordings for Nonesuch include "Music for the Kings of France," "The Virtuoso Handel," and the "Anna Magdalena Bach Notebook." Just released is his recording of Bach's Italian Concerto and French Overture.

Carole Klein
Trumpet, Tower Music Coordinator
Now in her tenth season with the Festival, Carole Klein holds both musical and managerial posts. Currently Principal Trumpet with the Marin Symphony, Miss Klein also performs regularly with the San Francisco Opera and Ballet Orchestras. In addition, she is Personnel Manager and Orchestra Contractor for the masterworks Chorale of San Mateo. She is also on the faculty of Sonoma State University and a board member of the American Federation of Musicians, Local No. 6.

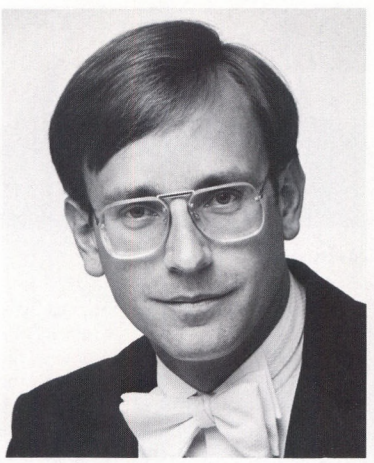
Miss Klein received her B.A. from Washington University in St. Louis and her M.A. from Stanford, where she studied Baroque music. Performing throughout the San Francisco Bay area, Miss Klein is the First Trumpet in the Golden Gate Brass, a quintet which performs in San Francisco and Oakland.

Arthur Krehbiel
French Horn
Principal Horn of the San Francisco Symphony since 1972, Arthur Krehbiel has been soloist with the Symphony, at the New and Unusual Music series, the Mostly Mozart Festival, the Carmel Bach Festival and with the Marin and San Jose Symphonies. In 1984 he was guest lecturer at the Banff Centre School of Fine Arts in Canada and elected to the Advisory Council of the International Horn Society. He has taught at the International Horn Society in Brussels and was one of the judges at the International Competition in Munich in 1983. During that time, he had the honor of being the only American invited to participate in a special European concert broadcast sponsored by the Vienna Waldhorn Society.

A native of Reedley, Mr. Krehbiel began playing horn in high school. After completing his Bachelor of Music degree at

Northwestern University, he joined the Chicago Symphony as Assistant First Horn. He was subsequently Principal Horn of the Detroit Symphony and an instructor of horn and Director of the Brass Choir at Wayne State University.

Currently, Mr. Krehbiel is director of the brass department of the San Francisco Conservatory of Music and conductor of the Conservatory's award-winning Brass Choir. He is active as a conductor, chamber music coach, and recitalist.



Bruce Lamott
Harpsichord, Lecturer
Bruce Lamott celebrates his twelfth year with the Festival this season. A specialist in the ornamentation and improvisation practices of the Baroque period, he earned M.A. and Ph.D. degrees in musicology at Stanford following undergraduate study at Lewis and Clark College. He has been a soloist with the Sacramento Symphony, the San Francisco Chamber Orchestra, and the Seattle Bach Choir. This Fall he will play continuo harpsichord in the San Francisco Opera production of Handel's *Orlando.* He is also the instructor in continuo realization for the Merola Opera Program.

A resident of San Francisco, Dr. Lamott is conductor of the Sacramento Symphony Chorus, preparing the Haydn *Creation,* and the Beethoven *Missa Solemnis* and *Ninth Symphony* in the 1984-85 season. He is also director of the music program at San Francisco University High School, an independent college preparatory school. A noted lecturer in music history, he taught for two years on the musicology faculty at UC Davis. He has also taught in the adult extension programs of the University of California, the San Francisco Conservatory of Music, and the San Francisco Lay Center for Theological Study.

Michael Mathews
Cello
Michael Mathews has won numerous awards and prizes as a solo performer and chamber musician. Among his awards are the Gold Medal in the 1983 Gaspar Cassado International Cello Competition in Florence, Italy and the 1983 North Carolina Symphony Young Artist Award. He was also a winner in the University of Southern California Concerto Competition, a finalist in the 1981 National Federation of Music Clubs Young Artists contest, winner of the Young Musicians Foundation Concerto Competition and recipient of the Piatigorsky Seminar Prize in 1979.

Having served as principal cellist for such organizations as the Dance Theater of Harlem, the William Hall Chorale, Long Beach Opera, Los Angeles Ballet, and the Oregon Bach Festival, Mr. Mathews is also in demand for chamber music in the Southern California area.

A native of North Carolina, Michael Mathews began cello studies at the age of five, attended North Carolina School of the Arts and received his Bachelor and Master of Music degrees (both with honors) from the University of Southern California. A protégé of Gabor Rejto, he also studied privately with Marion Davies and attended master classes with Janos Starker and Zara Nelsova. He has pursued chamber music studies with Malcolm Hamilton, Gwendolyn Koldofsky, John Perry and Brooks Smith.

Active as a teacher as well as a performer, Mr. Mathews had been a faculty member at Pomona College since 1980 and is presently working to obtain his D.M.A.

Emile Naoumoff
Piano
Born in Bulgaria, Emile Naoumoff began studying piano at the age of five and was a student of Nadia Boulanger from 1971 to 1979 in Paris. In 1975, he entered the National Conservatory of Music in Paris, and in 1978, at the age of sixteen, Mr. Naoumoff received the first prize in two classes, piano and chamber music.

As a composer, Mr. Naoumoff wrote his first piano concerto when he was ten years old, a work he subsequently performed under the direction of Yehudi Menuhin. He has won several international awards for his compositions, many of which have been published.

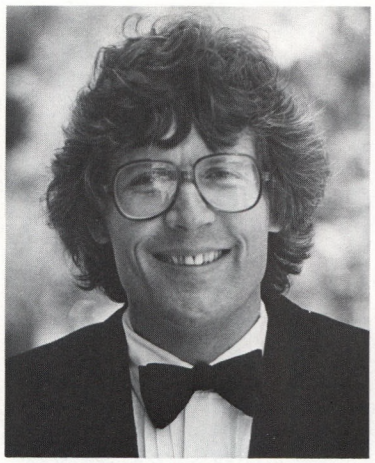
Mr. Naoumoff has appeared in concert and recital throughout Europe including the Bulgarian Philharmonic, the East Berlin Symphony Orchestra, the Bolshoi Opera Orchestra, the Lamoreux Orchestra and the Halle orchestra.

His recent accomplishments include being named "Young Composer of 1983" by the Academy of Fine Arts; a recording of his own piano transcription of Stravinsky's "Firebird" with the Vienna Symphony; and his debut as soloist with the Ensemble Orchestral de Paris.

Sarah Orme
Flute
Sarah Orme is the principal flutist of the Glendale Chamber Orchestra, a member of the Pasadena Symphony, and numerous chamber ensembles and orchestras that perform throughout Southern California. She also freelances for the motion picture and television industry.

As a soloist Miss Orme was recently a featured artist with the Glendale Chamber Orchestra and the Pacific Symphony. Appearing many times in recital, she has also appeared with the New Arts Chamber Orchestra and the Baroque Consortium in concert and radio broadcasts.

Miss Orme is a graduate of U.S.C., majoring in flute performance. In addition to eight years of private study with Louise Di Tullio, she has performed in master classes for Jean-Pierre Rampal, Marcel Moyse, Julius Baker, William Bennett, and Geoffrey Gilbert.



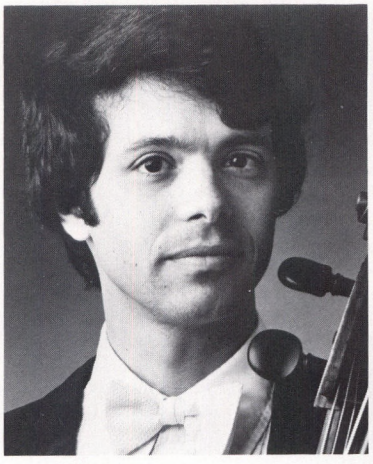
Jesse Read
Bassoon
Jesse Read returns as principal bassoonist for his fifth season. In recent years Mr. Read has lived and worked in Switzerland and Holland, has performed numerous solo recitals on Dutch, Swiss, Belgian, German and Canadian national radio. During 1982-83, Mr. Read was guest Professor of Bassoon and Chamber Music at the Utrecht Conservatory of Music in the Netherlands.

Mr. Read specializes in the performance of Baroque and Classical Period wind music on original period instruments, and is a well-known performer on the Baroque bassoon.

Serving as principal bassoonist with the Metropolitan Opera National Company, San Francisco Opera Spring Opera, the CBC Vancouver Chamber Orchestra, and the North Holland Philharmonic, he recently toured as principal bassoonist with the Netherlands Chamber Orchestra, including Chicago, Detroit, Toronto, Yale University, Princeton and Lincoln Center, New York. He has appeared as soloist with numerous orchestras, including the Netherlands Radio Chamber Orchestra

and Cologne Chamber Orchestra, and has recently released his debut solo album on the Etcetera label.

Mr. Read is Associate Professor in the School of Music at the University of Victoria, British Columbia where he is the head of the woodwind faculty, and a member of the prize-winning Pacific Wind Quintet.

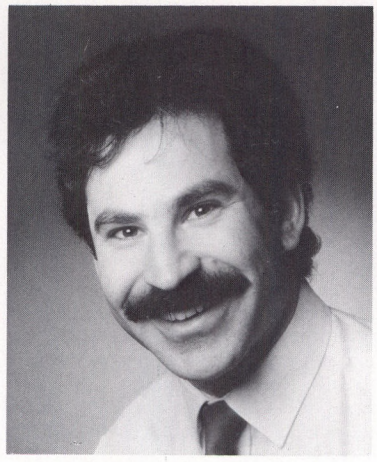


Peter Rejto
Cello
Peter Rejto has appeared throughout the U. S. and abroad in hundreds of recitals and concerto performances, with such orchestras as the Dallas and St. Louis Symphonies, the California Chamber Symphony and the Orquesta Filarmonica de Caracas. As "Artist-in-Residence" for both the Association of California Symphony Orchestra and the Michigan Arts Council, he has performed all the major cello concertos with more the 40 orchestras in those two states alone. A touring artist with the Cultural Presentations Division of the U.S. Communications Agency, Mr. Rejto became the first American cellist to tour Bulgaria. His international tours have also taken him to England, Switzerland, Italy, Venezuela and Hong Kong.

Mr. Rejto has toured with "Music from Marlboro", and is regularly featured at the Round Top Festival of Texas. He has appeared at the festivals of Inverness, Rome, Sitka, New College, Claremont, Flagstaff, and the Mozart Festival of San Luis Obispo.

Peter Rejto's honors include winning the Young Concert Artists International Auditions, the Debut Award of the Young Musicians Foundation in Los Angeles, the Chicago Civic Orchestra annual competiton as well as the Dealey and Coleman competitions.

Special recital programs have included the "Introduction Series" at the Metropolitan Museum of Art and the recording of several television programs. Mr. Rejto is a member of the Los Angeles Piano Quartet and is Professor of Music at California State University, Northridge.



Michael Rosenberg
Oboe
Formerly an Assistant Professor of Oboe at Rice University, Michael Rosenberg is an Associate Faculty Member with the Aspen Music Festival. During the past several years he has also been a participant in the Marlboro Music Festival.

Currently solo oboist with the Philharmonishes Orchester Kiel, Mr. Rosenberg has performed with many orchestras both in Europe and the United States including the La Scala Orchestra, the Chicago Symphony Orchestra, the Houston Symphony and the Aspen Chamber Orchestra.

Michael holds a Bachelor Degree in Music from Northwestern University and has studied privately with Ray Still. This is his third season with the Bach Festival.

Glen Swarts
French Horn
Glen Swarts was introduced to the French horn as a sixth grade student. After receiving B.A. and M.A. degrees in music from San Francisco State, he studied with Joseph Singer of the New York Philharmonic.

Mr. Swarts plays principal horn with the Modesto Symphony, the Berkeley Symphony and the Oakland Ballet and is on

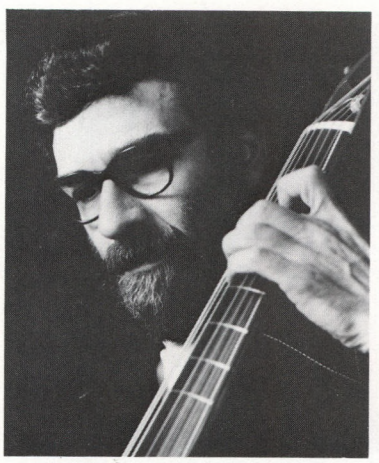
the faculty of Dominican College and Sonoma State University. As a studio musician he has recorded for Atlantic Records and has played horn parts in commercials. Mr. Swarts has been featured as a soloist throughout the San Francisco Bay Area, including the North American premiere of the reconstruction of Mozart's *Sinfonia Concertante.* In 1983 he worked with composer Oliver Messiaen as soloist for the West Coast premiere of Messiaen's "Des Canyons aux Etoiles," directed by Kent Nagano in Davies Hall with the Berkeley Symphony.

This is Mr. Swarts second season with the Carmel Bach Festival.

Elaine Thornburgh
Harpsichord
Elaine Thornburgh has performed extensively throughout the United States as a soloist and in duo recitals with the eminent Dutch violinist Japp Schroder. She placed as a semi-finalist in the Sixth International Harpsichord Competition in Bruges, Belgium in 1980, and has received other artistic awards including a National Endowment for the Arts Solo Recitalist Grant for 1984-85 and a California Arts Council Touring Artist Grant for the 1985-86 season.

Miss Thornburgh began her musical studies as a child on the piano. Inspired by the music of Bach and the sounds of the early instruments, she started studying harpsichord with Alan Curtis while a student at the University of California at Berkeley. This led to the development of an independent major in Baroque studies. Further studies on early keyboard instruments, including fortepiano, were with Gustav Leonhardt, Malcolm Bilson and Jos Van Immerseel. While working towards her Masters Degree at the San Francisco Conservatory of Music, she also served on the faculty at the University of California at Santa Cruz. In addition to teaching, giving concerts and lecture-recitals, Miss Thornburgh is also co-founder and director of Humanities West, a new arts organization in San Francisco devoted to exploring our cultural heritage through public programs in the arts and humanities.

Last season her performances included a lecture-recital on the early pianos at the Smithsonian Institution and a duo recital with Mr. Schroder at Princeton University, as well as a recital of Bach sonatas on the national broadcast, "St. Paul Sunday Morning."

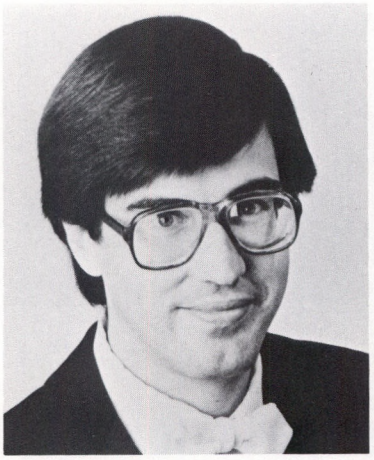


Frank Traficante
Viola da gamba
Frank Traficante currently serves as Chairman of the Graduate Faculty in Music at Claremont Graduate School. He received the B.A. and M.A. degrees at Carnegie-Mellon University, and his Ph.D. at the University of Pittsburgh. After a year of post doctoral studies at Oxford University, he returned to the United States to take a position as Music Reference Librarian in the Music Division of the Library of Congress. He later served for eight years as a member of the faculty of music at the University of Kentucky before moving to California.

Mr. Traficante has studied the viola da gamba with Robert Donington, Desmond Dupre, Francis Baines and Wieland Kuijken. He has been the recipient of grants for research under the Fulbright-Hays Act and from the National Endowment for the Humanities. His work in research and performance has taken him to England, Scotland, Ireland, France and Italy.

Mr. Traficante is the director of the Baroque trio, *Musicks Recreation.* This is his third appearance at the Carmel Bach Festival.

Others



Mark Volkert
Violin, Associate Concertmaster

Mark Volkert is returning to the Festival for his twelfth season.
A graduate of Stanford University and a student of Stuart Canin, Mr. Volkert was concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony. In 1972, during his junior year at the university, he won a chair in the San Francisco Symphony Orchestra. He is now assistant concertmaster for that orchestra.

Mr. Volkert is an active composer of works for both large and small orchestra, including ballet, choral and chamber music. His piece *Sinfonietta* had its premiere in 1980 with Maestro Salgo conducting at the Paul Masson Vineyard. As a composer he has received commissions from the Marin Symphony, Marin Arts Quartet, and the ballet group San Francisco Moving Company, among others. Most recently his commissioned work, "Soundings", was performed at the opening of the Monterey Bay Aquarium.

Professor Paul Brainard
Lecturer

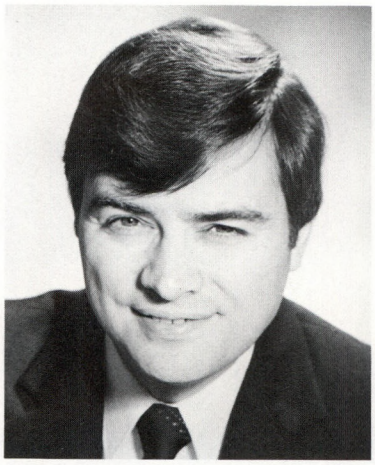
Musicologist Professor Paul Brainard of Princeton University attended the University of Rochester and the Eastman School of Music, receiving the B.A. in 1949 and M.A. in 1951. He continued his studies in Germany, working at Heidelberg University in 1954 and at Göttingen University in 1960 with a dissertation on Tartini. After teaching at Ohio State University from 1960-61, he was appointed to the faculty of Brandeis University, where he was Chairman of the School of Creative Arts (1965-67) and Chairman of the Department of Music (1969-72). Professor Brainard's principal interest is the music history of the 17th and 18th centuries, specializing in violin sonatas of Giuseppi Tartini and the sacred vocal music of J.S. Bach.

Clifford Cranna
Lecturer and Opera Program Notes

Clifford ("Kip") Cranna is the Musical Administrator of the San Francisco Opera, where he has been a member of the administrative staff since 1979. He received his undergraduate degree in musicology at Stanford University, where he specialized in Renaissance and Baroque music history and theory.

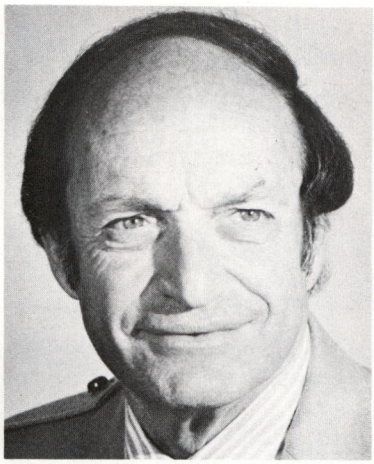
Since 1978 he has assisted the Festival with program notes and translations, lectures and programming consultations. He has conducted a number of choral groups in the Bay Area, and has been active as a director of church music programs. A frequent guest lecturer in the field of music appreciation, he has recently presented programs for the Vallejo Symphony and the Lake Tahoe Summer Music Festival. In his capacity as an opera administrator, he often serves as moderator and panelist for the informational and musical programs of the San Francisco Opera Center, and is a regular host of "Opera Insights", presented by the San Francisco Opera Guild.

Igor Kipnis appears by arrangement with American Artists International. Emile Naoumoff appears by arrangement with Mariedi Anders Artists Mgt. Inc. Brenda Boozer and Patricia Schuman appear by arrangement with Columbia Artists Mgt., Inc. Sylvia McNair appears through Cólbert Artists Mgt. Christiane Edinger appears by special arrangement with Thea Dispeker.



John Hajdu
Lecturer
Currently Professor of Music and department chair at the University of California at Santa Cruz, John Hajdu is active as conductor and scholar specializing in Baroque music. While a student in Paris with Nadia Boulanger, Hajdu began his exploration and study of French sacred music from the time of Louis XIV. His scholarly work includes critical editions of Gilles' *Messe des morts,* and *Diligam te, Domine,* contributions to the *New Grove Dictionary of Music and Musicians,* and other articles and reviews on Baroque music.

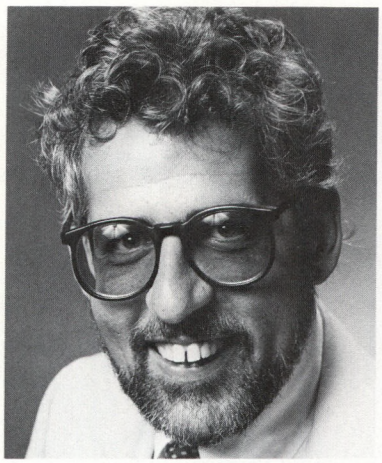
He has received the Noah Greenberg Award from the American Musicological Society for "Distinguished contribution to the study and performance of early music." The award supported Hajdu's recording of Gilles' *Messe des morts,* issued by the Musical Heritage Society. As a member of the international committee of scholars undertaking the publication of the collected works of Jean-Baptiste Lully, Hajdu has recently completed a critical edition of Lully's motet *Notus in Judaea.* While continuing his work on that composer, Hajdu is also preparing a book on Bach's *Passion According to St. Matthew.*



James Schwabacher
Lecturer
James Schwabacher made his Bach Festival debut in 1950 singing the Evangelist in the Festival's first performance of the *St. John Passion.* Mr. Schwabacher has performed this role and that of the Evangelist in the *St. Matthew Passion* over one hundred times in his thirty-five year career including annual appearances with the Festival until 1975, when he retired. He has also appeared in opera and in recital throughout the United States and abroad.

Mr. Schwabacher has been Artistic Administrator and President of the Merola Opera Program of the San Francisco Opera for 30 years and continues to serve as Vice President of the San Francisco Symphony and Vice Chairman of the San Francisco Conservatory of Music.

Recently producing operas in San Francisco and initiating a series of debut vocal recitals for the San Francisco Opera Center, Mr. Schwabacher is the recipient of an Honorary Doctorate in Music from the San Francisco Conservatory of Music.



Albert Takazauckas
Stage Director
Albert Takazauckas returns for his third season with the festival. Since staging *Cosi fan tutte* for the 1983 Festival and *Orlando Paladino* in 1984, Mr. Takazauckas has directed the national tour of *Madame Butterfly* for Western Opera Theater, *The Way of the World* for the Berkeley Repertory Theater, *These Men* at the Magic Theater, *Abduction from the Seraglio* and *L'Ormindo* for the San Francisco Opera Center Showcase, and a concert staging of *The Magic Flute* for the Modesto Symphony with Maestro Salgo.

His play, *Cutting Canvas,* co-authored with James Keller, ran at San Francisco's Magic theater in 1984. Mr. Takazauckas made his debut last summer with the Chatauqua Festival with a production of *Hansel and Gretel.* Recent directorial assignments include the Fort Worth Opera production of Stephen Paulus' *The Postman Always Rings Twice,* and *Geniuses* at the Magic Theater.

Later this year he will direct *Don Giovanni* for Western Opera and *The Merchant of Venice* for the Ashland Shakespeare Festival. Takazauckas is currently a recipient of a grant from the National Endowment for the Arts.

Thanks Toyota

The 1985 season marks a highpoint in the history of the Carmel Bach Festival. It is the glorious celebration of the 300th anniversary of the birth of J. S. Bach and the 30th season that Maestro Sandor Salgo has served as the conductor and music director of the festival.

It has long been the desire of the Board of Directors of the Festival to share the beautiful music produced here each summer with an expanding audience. Because of time and facilities limitation this has not been possible.

Now this dream has been realized through the generosity of Toyota Motor Sales, USA. Through their kind auspices we will be able to telecast the Memorial Concert at the Carmel Mission on July 31st. The Board of Directors and Maestro Sandor Salgo extend thanks to **TOYOTA MOTOR SALES, USA** for largely making this broadcast possible.

We would also like to thank the **Pacific Telesis Group** for additional support, and finally the **ITT Corporation** through the **Monterey Sheraton** for their assistance.

The Board of Directors also wishes to acknowledge the help of Mr. Francis H. Craighill III, Managing Director of Advantage International for his assistance in the production of the telecast.

Monday Concert

July 15, 22, 29, 8 p.m., Sunset Center Theater

I. Magnificat in D, BWV 243 ..... *Johann Sebastian Bach (1685-1750)*

Sylvia McNair, *soprano;* Debbie Cree, *mezzo-soprano;* Alyce Rogers, *alto;*
Gregory Wait, *tenor;* Douglas Lawrence, *bass*
Festival Chorus, Chorale, and Orchestra

Intermission

II. Concerto for Four Violins in b, RV 580 ..... *Antonio Vivaldi (1678-1741)*

Allegro, Largo-Larghetto, Allegro
Rosemary Waller, Mark Volkert, Roger Wilkie, Marilyn Harding, *violins*
Festival Orchestra

III. Concerto for Four Harpsichords in a, BWV 1065 ..... *J. S. Bach*

(Allegro), Largo, Allegro
Igor Kipnis, Bruce Lamott, Madeline Ingram, Elaine Thornburgh, *harpsichords*
Festival Orchestra

IV. Cantata, "Nun ist das Heil und die Kraft," BWV 50 ..... *J.S. Bach*
Festival Chorus, Chorale and Orchestra

Program Notes

I. Magnificat, BWV 243
J.S. Bach

Bach's greatest Latin choral works frame the 1985 Carmel Bach Festival. Indeed the *Magnificat* ranks second only to the *B Minor Mass* as the most important of his Latin compositions. Why did this thoroughly Lutheran musician compose music in Latin? The *B Minor Mass* presents a special case (see notes for Sunday's concert), but a *Magnificat* setting presents no anomaly in a Lutheran composer's catalogue at the time. The Leipzig churches customarily performed the *Song of Mary* (Luke 1: 46-55) at Vespers in the old language of the church on important feast days.

This great, festive work comes to us in an early version in E flat, one probably prepared for Bach's first Christmas in Leipzig. Bach's thorough revision, made about seven years later, yielded the D major score to be heard this evening. This carefully crafted work, imbued with inspiration and exultation, presents Mary's song in twelve movements, each in rich, symbolic music. Here we have an excellent work in which to examine Bach's musical-rhetorical approach to expressing the meaning of Biblical text.

To summarize some of the highlights: the work is framed by the joyful opening music which, appropriately, returns at the end to the text *"Sicut erat in principio"* (" As it was in the beginning"). The descending lines of the soprano aria *"Quia respexit"*, particularly the gesture on *humilitatem* capture movingly the "The lowly estate of His handmaiden." This leads to the striking *"Omnes generationes"* in which no fewer than 44 statements of the text with rising imitations encompassing entire scales symbolize the masses of humanity.

The directness of the bass aria acknowledges the power of God just as the opening melodic gesture of the tenor aria *"Deposuit"* nods approval as the mighty are put down. The sustained quality of the alto-tenor duet (*"Et misericordia"*) and the trio (*"Suscepit Israel"*) symbolizes Bach's concept of a merciful God's patience. Characteristically, Bach treats references to God's covenant, such as the promise to Abraham (*"Sicut locutus est ad patres nostros"*) as strict fugue (See also the Saturday program notes to *Cantata 106.*). Here the fugue has no accompaniment, as though to emphasize the unbending word of God in the rigorous rules of pure counterpoint.

The return of the opening music in the *"Sicut erat in principio"* underscores the carefully planned symmetry of this remarkable work, and adds to the *Magnificat's* unified formal structure, which contains six tonal arches, i.e. the movements 1 and 12, 2 and 11, 3 and 10, 4 and 9 are each in the same key, while the middle movements 5 and 8, 6 and 7 share relative keys.

Translation

Chorus

Magnificat anima mea Dominum.	My soul doth magnify the Lord

Aria, *soprano II*

Et exultavit spiritus meus in Deo salutari meo.	And my spirit hath rejoiced in God my Saviour.

Aria, *soprano I and chorus*

Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent...	For He hath regarded the low estate of his handmaiden; for behold, from henceforth shall call me blessed...

Chorus

Omnes generationes	all generations.

Aria, *bass*

Quia fecit mihi magna, qui potens est, et sanctum nomen ejus.	For He that is mighty hath done to me great things; and holy is His name.

Duet, *alto, tenor*

Et misericordia a progenie in progenies, timentibus eum.	And His mercy is on them that fear Him from generation to generation.

Chorus

Fecit potentiam in bracchio suo, dispersit superbos mente cordis sui.	He hath showed strength with His arm; He hath scattered the proud in the imagination of their hearts.

Aria, *tenor*

Deposuit potentes de sede et exultavit humiles.	He hath put down the mighty from their seats and exalted them of low degree.

Aria, *alto*

Esurientes implevit bonis, et divites dimisit inanes.	He hath filled the hungry with good things; and the rich He hath sent empty away.

Terzett, *sopranos I & II, alto*

Suscepit Israel puerum suum, recordatus misericordiae suae.	He hath holpen his servant Israel, in remembrance of His mercy.

Chorus

Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.	As He spake to our fathers, to Abraham, and to His seed forever.

Chorus

Gloria Patri, et Filio et Spiritui Sancto! Sicut erat in principio, et nunc et semper in secula seculorum. Amen.	Glory be to the Father, and to the Son and to the Holy Ghost! As it was in the beginning is now and ever shall be, world without end. Amen.

II. Concerto for Four Violins in b, RV 580
A. Vivaldi

In 1711 an Amsterdam publisher, Etienne Roger, brought out what was to become the most influential music publication of the early 18th century: Vivaldi's *L'estro armonico*, Opus 3, a set of twelve concertos divided equally into works for one, two and four solo violins. Vivaldi published in Amsterdam to take advantage of the recently developed process of musical engraving, a technique which was not yet available in Italy. As a result of the widespread dissemination of Opus 3, Vivaldi's impassioned orchestral style become known to musicians all over the continent, largely setting the model for what was understood to be the Italian style.

Vivaldi indisputably brought the Baroque *concerto grosso* to its greatest realization. Bach's admiration for Vivaldi dated from as early as 1712, when Vivaldi's recently published music took both composer-Prince Johann Ernst of Saxe-Weimar and the musicians in his court by storm. Christoph Wolff has suggested that Sebastian's confrontation with Vivaldi's music in Weimar prompted the "strongest single development towards Bach's personal style." The debt he owed to Vivaldi may be observed in Bach's approach to melodic contours, his rhythmic conciseness and drive, his motivic treatment of melodic lines, and his articulation of harmonic schemes. The Festival this year appropriately includes Vivaldi's impressive concerto with Bach's keyboard version of the same work.

Vivaldi's concerto follows his typical concerto plan with fast opening and closing movements surrounding a slow middle movement. The exception to the rule here is the two sections of the middle, an expansive *Largo* followed by a much lighter *Larghetto.*

III. Concerto for Four Harpsichords in a, BWV 1065
J.S. Bach

Bach transcribed no less than six, or half the concertos, of Vivaldi's Opus 3. Five of these are thought to have been done in Weimar, but the *Concerto for Four Claviers* undoubtedly comes from the Leipzig years, probably the demanding keyboard parts for performance by three or four of his talented family — Friedemann, Emanuel, Johann Gottfried Bernhard, and Gottfried Heinrich, the eldest of Anna Magdalena's children. Young Gottfried would have been only 9 when Friedemann left home for Dresden in 1733, but this son, who became feeble minded at an early age, was described by Emanuel as an accomplished keyboard performer who displayed an early genius, one which did not develop. The extraordinary resources called for in this transcription point to a special occasion, perhaps one which involved members of Bach's extraordinary family before the household began to disperse.

So at one with the compositional process was Sebastian Bach that he could not copy even his own works literally. Bach always found a small improvement to be made here or there when he reconsidered works, and more often he completely revised works when re-copying. Thus Bach's adaptation of Vivaldi's concerto is much more than a transcription: the themes are Vivaldi's, but they are transformed into Bach's special world of keyboard virtuosity. In making his version of the work, Bach not only reworked the solo parts to adapt to the keyboard by adding much material, he compensated by reducing the scoring of the *ripieno*, eliminating the divisions of the violins and violas from six to three parts (to do this, Bach had largely to re-compose the viola part). This allowed the sound of the harpsichords to emerge more clearly from the texture. Bach also added many notes to the keyboard parts, not just in the left hand, but in the top parts as well to take advantage of the rhythmic vitality possible on the plucked-string keyboard instrument.

IV. Cantata, "Nun ist das Heil und die Kraft,"
BWV 50 *J.S. Bach*

We do not know when Bach composed this single movement, or if he wrote it as a part of an incomplete or now lost cantata, but on stylistic grounds the work is thought to come from the later part of Bach's career. Schweitzer regarded the movement as one of the most powerful of Bach's compositions, and indeed the music and scoring, with eight voice choir, trumpets, oboes, and timpani reflects the power of the text, taken from Revelation 12:10.

Bach rarely composed for eight voices — in addition to this work only the music of the *"Osanna"* in the *B Minor Mass*, four of the motets, and the opening movement of the *St. Matthew Passion* come to mind. Bach assigns a melody to each half of the text. An austere rising subject presents the first idea, *"Nun ist das Heil und die Kraft..."* (Now is come salvation and strength), while the subject of the remainder of the verse, *"weil der verworfen ist, der sie verklagete"* (for the accuser is cast down) rolls downward in joyous triumph. After the exposition of the two subjects in each of the voices, Bach develops one of the most remarkable and extended double fugues in all of his choral writing.

John Hajdu

Translation

Nun ist das Heil und die Kraft und das Reich und die Macht unsers Gottes seines Christus worden, weil der verworfen ist, der sie verklagete Tag und Nacht vor Gott.

Now is come salvation and strength and the Kingdom of our God, and the power of His Christ; for the accuser of our brethren is cast down, which accused them before our God day and night.
King James Version, Rev. 12:10

Tuesday Concert

July 16, 23, 30, 8 p.m., Sunset Center Theater

I. Brandenburg Concerto No. 1 in F, BWV 1046 ..... *Johann Sebastian Bach (1685-1750)*

(Allegro), Adagio, Allegro, Menuet — Trio — Menuet, Polacca — Trio, Menuet

Rosemary Waller, *violin*; Michael Rosenberg, Danna Smith, Debbie Shidler, *oboes*;
Arthur Krehbiel, Glen Swarts, *French horns*
Festival Orchestra

II. Brandenburg Concerto No. 6 in B flat, BWV 1051 ..... *J.S. Bach*

(Allegro), Adagio, ma non tanto, Allegro

Don Ehrlich, Toby Hoffman, *violas;* Michael Mathews, *cello;*
Judith Davidoff, Frank Traficante, *violas da gamba;* Richard Andrews, *contrabass;*
Bruce Lamott, *harpsichord*

III. Brandenburg Concerto No. 5 in D, BWV 1050 ..... *J.S. Bach*

Allegro, Affettuoso, Allegro

Louise Di Tullio, *flute*; Christiane Edinger, *violin*; Igor Kipnis, *harpsichord*
Festival Orchestra

Intermission

(Continued on next page)

IV. Brandenburg Concerto No. 4 in G, BWV 1049 ..... *J.S. Bach*

Allegro, Andante, Presto

Mark Volkert, *violin*; Louise Di Tullio, *flute*; Sarah Orme, *flute*

Festival Orchestra

V. Brandenburg Concerto No. 2 in F, BWV 1047 ..... *J.S. Bach*

(Allegro), Andante, Allegro assai

Wolfgang Basch, *trumpet*; Louise Di Tullio, *flute*; Michael Rosenberg, *oboe*; Rosemary Waller, *violin*

Festival Orchestra

VI. Brandenburg Concerto No. 3 in G, BWV 1048 ..... *J.S. Bach*

(Allegro), Adagio, BWV 986/2, Allegro

Festival Strings and Igor Kipnis, *harpsichord*

Program Notes

The Brandenburg Concertos
J.S. Bach

There can be little doubt that Bach's responsibilities at Weimar, Köthen, and for the *collegium musicum* in Leipzig must have required him to produce a large corpus of orchestral music which is now lost. At Köthen, for example, during the years 1719-20 no less than fifty compositions, many of them undoubtedly Bach's, were copied and bound. In light of these presumed losses, we must be particularly thankful to Margrave Christian Ludwig of Brandenburg, who asked Bach for some music when Bach visited Berlin to purchase a new harpsichord in 1719. In 1721 Bach carefully prepared, and sent to the Margrave, the copy of six of his finest *concerti grossi,* that survives today in the Amalien Collection of the German National Library.

Bach may have been too slow in acceding to the request. Or, because the Margrave lacked the resources to perform the difficult concertos, he never understood the remarkable gift he had received from Bach. For whatever reasons, we have no evidence that the Margrave of Brandenburg ever acknowledged or remunerated Bach for his splendid music.

During his time at Weimar Bach came to know and admire orchestral concertos of Vivaldi (see Monday evening's program notes), and Vivaldi's influence weighed heavily in Bach's concerto style. It is often joked, unfairly, that Vivaldi wrote one concerto grosso and revised it five-hundred times. Bach must have wished to avoid any such criticism of the set of concertos he sent to Berlin, for in the six works we find what Sir Hubert Parry has correctly described as a "feast of variety." There is no duplication of instrumentation in any of the six. In addition to the normal complement of strings and continuo, the concertos are scored as follows:

1. *Two horns, three oboes, bassoon and piccolo violin*
2. *Solo trumpet, recorder, oboe, violin*
3. *Additional strings (i.e. violins, violas, and celli in threes)*
4. *Two recorders, and solo violin*
5. *Violin, flute, obligatory harpsichord*
6. *Two violas, two violas da gamba (no violins)*

Concertos 1, 3, and 6 are all thought to have originated in works composed prior to Bach's arrival at Köthen. Concertos 2, 4, and 5, with their virtuosic solo parts, take advantage of the excellent performing resources Bach had at Köthen, and probably date from after his arrival there in 1717. Concerto 5 may well have been composed to inaugurate the new harpsichord for which Bach had been negotiating in Berlin when he met the Margrave.

Bach, of course, probably never expected his concertos to be performed together in one evening. The order of this evening's program has been determined largely by musical considerations.

I. Concerto No. 1 in F, BWV 1046

Concerto No. 1 appears to have been adapted from an earlier sinfonia written in Weimar in 1713. Joshua Rifkin, noting the rousing horn fanfares (evocative of the hunt), has suggested that the sinfonia may have served for entertainment at hunting festivities in connection with a birthday celebration for Prince Christian of Saxe-Weissenfels.

The horns play a prominent role in the opening movement, their broad triplet figures cutting through the busier textures of the rest of the ensemble. The second movement presents a haunting motive treated in descending sequences first in the oboe, then high in the solo violin (a piccolo violin in Bach's orchestra), and in the bass before development in close canon between the oboe and violin. The third movement continues the spirit of the hunt in a *gigue*-like setting with prominent horn calls and flourishes from the solo violin. The *minuet* finale actually presents a series of contrasting dance movements in which the opening *minuetto* acts as a unifying *ritornello.*

II. Concerto No. 6 in B flat, BWV 1051

Practical considerations must at one time have led Bach to choose the unusual scoring of the sixth concerto: no violins, two violas, two violas da gamba, obbligato cello, and continuo. The work is thought to have originated as early as Mühlhausen (1707) or early Weimar (1708-10). The scoring, by virtue of the relatively non-virtuosic parts for the two gambas, bears resemblance to that of *Cantata 106* (see Saturday's program notes). Karl Geiringer has noted that this concerto, and the third, may have taken their places in the set because of Bach's sense of numerical order and symbolism (the sixth concerto requires a minimum of six players, whereas the third contains three string choirs of three parts each).

The sixth concerto deceives in its apparent simplicity. Among the most striking considerations supporting this idea is the opening two-voice canon in the violas of the first movement. Here the second viola enters after only an eighth rest's duration. Bach's pupil, Kirnberger, used this canon in a musical treatise to illustrate counterpoint in its strictest form. Concerning this, Karl Geiringer correctly observes, "It is characteristic of the vitality of Bach's music that the hearer, unaware of the polyphonic intricacies, will yet derive full enjoyment from the piece's brilliance." This strict canon provides a *ritornello* which opens, closes, and provides the melodic basis for development in the movement.

One of the gambas rests during the *adagio ma non tanto*, which the violas dominate with an expressive, fugal duet. In the finale, a simple, *gigue*-like *ritornello* provides material for brilliant variation in the contrasting sections, during which the violas and the first gamba display virtuosic passages.

III. Concerto No. 5 in D, BWV 1050
J.S. Bach

What a joyous occasion it must have been when Bach introduced this superb concerto to the court at Köthen on Prince Leopold's new harpsichord. Bach, of course, would have been at the clavier himself, and this explains the brilliance of this obbligato keyboard writing. Among Bach's keyboard concertos originating in Leipzig, (most of which are arranged from other concertos and works of Vivaldi) the fifth Brandenburg occupies a prominent place in the history of the keyboard concerto. In ensemble music, of course, the harpsichord generally had been employed in a supporting role, providing an improvised background accompaniment. Here, not only does the harpsichord join the *concertino* (soloists), it dominates them. To the harpsichord is given an unaccompanied solo cadenza of sixty-five measures in the opening movement. Thus we actually have one of the first keyboard concertos ever written.

The middle movement, marked "affectionate," is given entirely to the *concertino*, and develops imitatively beginning with the violin and flute preceding the harpsichord. The middle section of the movement finds the principal motives treated in inversion before the return of the opening music of what must be one of Bach's most expressive instrumental movements.

In the *gigue*-like finale, as in Concerto No. 2, the soloists enter fugally with the harpsichord, again capturing the ear with sweeps and trills preparing the arrival of the *ripieno*, which also addresses the fugue subject. After seventy-eight measures a contrasting, more lyric section emerges to develop the motives already presented, after which the entire opening section is repeated.

IV. Concerto No. 4 in G, BWV 1049

The fourth concerto, probably the next to the last of the set to be composed, offers what is essentially a violin concerto enriched by the presence of two recorders or flutes. Indeed, the solo violin part of this concerto makes greater demands upon the violinist than does that of Bach's surviving solo violin concertos.

The opening *allegro* offers a cheerful, exquisitely developed movement exposing the soloists against a largely simple and straightforward *ripieno* background. The slow movement is the only one in the Brandenburg Concertos to employ the full ensemble. It offers an expressive dialogue between the soloists and the full ensemble. The fugal finale displays both exuberant virtuosity, particularly in the violin, and power in the full ensemble, as in the strong rhythmic chordal passage near the end.

V. Concerto No. 2 in F, BWV 1047

The second concerto may have been written specifically to show off four virtuosos in Bach's orchestra at Köthen, including U.H. Ruhe, Prince Leopold's fine court trumpeter. The opening *allegro* presents the full ensemble, then exposes the soloists in ascending order — violin, oboe, flute, and trumpet — while the predecessor accompanies with a countersubject. Following this exposure Bach combines the elements of the movement in a brilliant permutation of the instruments and musical ideas.

The *andante* middle movement is given entirely to the solo instruments, opening in canon, accompanied by the *continuo*. The finale also opens with imitation in the soloists, this time fugally, with a happy theme presented in the trumpet, followed by the oboe, violin, and recorder, all generating a tremendous energy leading into the first entrance of the full ensemble. In the ensuing development the soloists intermittently rival and imitate each other in bristling virtuosity.

VI. Concerto No. 3 in G, BWV 1048

The richness of this concerto manifests a remarkable maturity for a composer still in his twenties, but recent research has shown that this concerto indeed originated as early as 1711 at Weimar. The lush scoring of the third concerto places three choirs of strings in vivid competition with each other.

In the opening movement each of the three choirs (violins, violas, and cellos) exchange the principal ideas, the most insistent of which is the very first rhythmic motive (two sixteenth notes to an eighth note). This idea appears and reappears in one of the choirs in nearly every bar of the first movement, sometimes as the principal idea, other times in a subordinate role.

Two chords, marked *adagio*, present the opportunity for an improvised transition to the finale. Mr. Kipnis will improvise, drawing on one of Bach's concerto transcriptions from the Weimar years, specifically the E minor *adagio* from BWV 986 — a concerto by an unknown composer. The finale opens with a rapid perpetual motion *fughetto* in the violin choir which quickly spreads down through the entire ensemble in a cascade of rapid notes. Except for three punctuations in the brilliant binary form, the rhythmic energy of this virtuosic movement remains unchecked throughout as the perpetually moving subject rapidly dances from one string choir to another.

Thus concludes the most brilliant and varied set of baroque concertos we have inherited, all from a score which remained unread for more than a century after its preparation. Would that the Margrave could join us to enjoy the music which immortalized his name.

John Hajdu

Wednesday Concert

July 17, 24, 31, 9 p.m., Carmel Mission Basilica

Founders' Memorial Concert, "Splendors of the German Baroque"

Music Commemorating the 300th Birthdays of Bach and Handel and the 400th Birthday of Heinrich Schütz

Sandor Salgo, *Conductor*; Priscilla Salgo, *Assistant Conductor*

Festival Chorale and Orchestra

Processional

I. Motet, "Speret Israel in Domino" ..... *Heinrich Schütz (1585-1672)*

(Let Israel trust in the Lord)

Illustrates early style eg madrigals tho written after VI

II. Motet, "Ach Herr, du Schöpfer aller Ding" ..... *H. Schütz*

(Oh Lord, Creator of all things)

He called it Spiritual madrigal

III. Concerto in a, for Violin, Strings and Continuo, BWV 1041 ..... *Johann Sebastian Bach (1685-1750)*

(Allegro), Andante, Allegro assai

Christiane Edinger, *violin*

Members of the Festival Orchestra

IV. Symphonia Sacra, "Saul, Saul, was verfolgst du mich?" ..... *H. Schütz*

(Saul, why do you persecute me?)

2 choirs vs Corelli clash

(Continued on next page)

V. "Battle Suite" for five instruments ..... *Samuel Scheidt (1587-1654)*

Gagliarda battaglia, Corrente dolorosa, Canzona bergamasca
Brass quintet

VI. Psalm 150 "Alleluia, Lobet den Herren" ..... *H. Schütz*

(Alleluia, Praise the Lord) for *soli, two choirs and orchestra;*

VII. Solo motet, "Fili mi, Absalon," (Symphonia Sacra No. 13) ..... *H. Schütz*

for bass, four trombones and continuo
Douglas Lawrence, *bass*

VIII. Cantata, "Jauchzet Gott in allen Landen," BWV 51 ..... *J.S. Bach*

Aria: Jauchzet Gott in allen Landen (Praise God in all lands)
Recitative: Wir beten zu dem Tempel an (We worship at his temple)
Aria: Höchster, mache deine Güte (Most high God, bestow Thy goodess)
Chorale: Sei Lob und Preis mit Ehren (Glory, laud, and honor)
Alleluia

Sylvia McNair, *soprano*; Carole Klein, *trumpet*; Rosemary Waller, Mark Volkert, *violins*

IX. Chorus, "Worthy is the Lamb...Amen" ..... *George Frideric Handel (1685-1759)*

from *Messiah*

X. Recessionals

March from *Rinaldo* ..... *G.F. Handel*
Te Deum ..... *Gregorian Chant*

Please Note: Wednesday, July 31, Cantata 51, Mark Volkert and Roger Wilkie, *violins*

Program Notes

Three important anniversaries in 1985 illustrate the enormous scope of musical achievement represented by the German-born masters of the Baroque period. While the Bach and Handel tercentenaries direct our attention to the glories of the High Baroque, the 400th anniversary of the birth of Heinrich Schütz (1585-1672) emphasizes the far-reaching influences of the early Baroque style. Acknowledged for his greatness by composers of his own era like Johann Hermann Schein and Samuel Scheidt, Schütz created a vast corpus of musical works which, in the words of Joshua Rifkin, "played a major part in establishing the traditions of high craftsmanship and intellectual depth that marked the best of his nation's music and musical thought for more than 250 years." Through their assimilation of Italian influences, their reliance upon the harmonic groundwork of the *basso continuo*, and their dedication to the principles of Lutheran church music, Schütz and his contemporaries laid the foundations of a musical art that would culminate in the masterworks of J.S. Bach.

I. Motet, "Speret Israel in Domino"
H. Schütz

The 87-year life of Heinrich Schütz spanned an era of sweeping musical change, from the High Renaissance through the early and mid-Baroque. In 1610 the young Schütz made the first of two trips to Venice, where he studied with Giovanni Gabrieli the art of vocal expressivity and pictorialism embodied in the Italian madrigal. These techniques are employed to their fullest in Schütz's early works such as the *Cantiones Sacrae*, a set of Latin motets published in 1625.

"Speret Israel," like other works in this collection, employs a devotional text from the *Precationes* of the Lutheran theologian Andreas Musculus. A work of somber and austere beauty, this motet is well suited to *a cappella* performance, although at his publisher's request the composer supplied a part for *continuo* accompaniment after the modern fashion of the day.

II. Motet, "Ach Herr, du Schöpfer aller Ding"
H. Schütz

Unlike most Lutheran church musicians of the Baroque era, Schütz used chorale melodies fairly infrequently as a basis for his choral works. Occasionally he used an existing chorale text, but set it to new music, as is the case with his five-part setting of Luther's verse, *Ach Herr, du Schöpfer aller Ding.*

Schütz called the work a "spiritual madrigal," no doubt because, as it has recently been discovered, the piece is a "parody" motet based very loosely on *Deh poi ch'era ne' fati* from Luca Marenzio's seventh book of madrigals (1595). Schütz transforms this secular raw material into a moving and very reverential setting of Luther's Christmas text: "O Lord, Creator of all things, how hast Thou become so lowly that you now lie down upon the harsh straw, from which the ox and ass do feed!"

III. Concerto in a for violin, strings and continuo, BWV 1041, *J.S. Bach*

Bach's A minor violin concerto dates from the period of his service to the Prince of Anhalt-Köthen (1717-1723), and is one of only three surviving concertos for violin (although others can be reconstructed from his later transcriptions of them for harpsichord). More introspective than many of Bach's other concertos, this work is notable for the effortless way in which the soloistic material grows from the main orchestral themes in a constant "spinning out" of the musical line known to the Germans as *Fortspinnung*.

This principle is especially evident in the spirited opening movement, where the *ritornello* — the recurring orchestral theme — provides a framework over which the soloist continually elaborates on its basic motives. In the second movement an easily recognized bass figure is repeated in slow-moving succession through various keys, while above it the solo violin releases a delicate

stream of melodic invention in the Italian manner. The final movement is a lively dance in 9/8 time in which the solo makes interesting use of the technique of *bariolage*, a rapid shifting back and forth between strings in cadenza-like fashion, before the final entrance of the orchestral *ritornello*.

IV. Symphonia Sacra, "Saul, was verfolgst du mich?"
H. Schütz

Saul, Saul, why do you persecute me? It will be hard for you to kick against the spikes. (Acts 26:14)

Schütz has bequeathed an unforgettably austere musical dramatization of the Pauline conversion on the road to Damascus. The text, entrusted to three choruses, is accompanied instrumentally by a trio-sonata ensemble -- two violins and continuo. The voice of Jesus, "Saul, Saul," rises in intensity, then mysteriously dies away. The passage, "It will be hard for you," brings momentary relief from the insistent cry. But the bold choral line which closes the work penetrates through the fading voices with renewed urgency.

V. "Battle Suite" for five instruments
S. Scheidt

A contemporary and colleague of Schütz, Samuel Scheidt spent most of his life in his native Halle, (Handel's birthplace as well) where he was court *Kapellmeister*. An important composer of sacred vocal music in his day, he is now known chiefly for his instrumental and keyboard music. Scheidt's "Battle Suite" is a set of three dances from his first collection of such pieces published in Hamburg in 1621. These dances were not originally grouped in suites, but could be selected for performance in any combination. (The names of the dances performed here are as given in the original, though the title "Battle Suite" is editorial.)

The high degree of motivic interplay — the exchange of short melodic figures among the various instrumental parts — that is typical of Scheidt's music is especially prominent in the martial-style *galliard*. The simple *courante* is stately and homophonic, while the *bergamasca* (a type of dance associated with the region of Bergamo in northern Italy) features continous contrapuntal exchanges of a simple triadic theme.

VI. Psalm 150, "Alleluia, Lobet den Herren"
H. Schütz

The first of Schütz's many publications of sacred music was his *Psalmen Davids*, printed in Dresden in 1619 and dedicated to his employer there, the Elector of Saxony. These works emulate the grandeur of the Venetian polychoral motet, and provide the best example of Gabrieli's important influence on Schütz's work. With texts in German rather than Latin, these lavishly grand *continuo* motets are scored for choruses of from eight to twenty or more voices, with optional (often unspecified) instrumental accompaniment.

"Alleluia, Lobet den Herren," a typical example of these imposing psalm settings, is scored for two full choirs *(cappelle)* of four voices each (with instrumental doublings plus two groups of soloists *favoriti*). The *favoriti* (usually paired with solo instruments) are assigned the more elaborate music, while the *cappelle* provide contrast and fullness in various combinations with each other and with their respective smaller groups. Spatial separation of these forces in the Venetian manner was specified, so that a listener might hear their antiphonal exchanges resounding throughout the hall. Rather than concluding with the traditional doxology, *Gloria Patri* ("Glory be to the Father"), the psalm returns to its opening *Alleluia* refrain.

VII. Solo Motet, "Fili mi, Absalon,"
(Symphonia Sacra No. 13)
H. Schütz

In 1628 Schütz made his second visit to Venice and became a student of Claudio Monteverdi, quickly absorbing the new musical styles the Italians were using, as Schütz put it, "to tickle the ears of today." While in Venice he published his *Symphoniae Sacrae*, an important collection of sacred music for solo voices with *obbligato* instruments and *continuo*. In these pieces Schütz succeeded in adapting the latest techniques of Italian monody and operatic declamation for use with sacred texts in Latin. In this regard the most successful of these works is *"Fili mi, Absalon."*

Scored for an unusual combination of bass voice, four trombones (two of which may be replaced by violins) and continuo, *"Fili mi, Absalon"* is a remarkable setting of the biblical text II Samuel 18:33, the words spoken by King David upon learning that his son had been slain: "O Absalom, my son, would I had died instead of you!" Clearly influenced by the Italian lament favored in Venetian operas of the day, this work effectively combines a highly emotional vocalism with the formalized structure delineated by the instrumental ensemble.

VIII. Cantata, "Jauchzet Gott in allen Landen,"
BWV 55, *J.S. Bach*

Probably the best known of Bach's solo cantatas, Cantata 51 was written in Leipzig around 1731 and designated for the fifteenth Sunday after Trinity, or for general use. Its brilliant writing for solo trumpet and voice make the work as technically challenging for the performers as it is appealing to the listener. One can only marvel at the degree of skill and training required of the boy soprano for whom Bach must have intended the work.

The festive *da capo* aria that opens the cantata is followed by an unusual recitative section beginning with string accompaniment, then changing to an elaborate *arioso* with *continuo* only. A serenely flowing aria in 12/8 time is next, again accompanied only by the *continuo*. The movement entitled *"Choral"* is an elaborate setting of an unusually long chorale (hymn) tune entitled "Nun lob mein Seele" (Now Praise, O my soul), composed by Johann Kugelmann around 1540. This hymn melody is sung slowly by the soprano while around it a lively three-part counterpoint is spun by two solo violins and the *continuo* line. The chorale leads directly to a joyous and extended "Amen," with the trumpet again joining the singer for a concluding fugal movement of impressive brilliance and virtuosity.

IX. Chorus, "Worthy is the Lamb...Amen"
G.F. Handel

Of the German-born masters represented on this program, only Handel spent a major portion of his career abroad, and it was for English listeners that nearly all of his now famous works were written. The German church cantatas he is believed to have written as a youth in his native Halle are now lost, and surviving German works such as the St. John Passion attributed to him are probably spurious. But the grand traditions of German Baroque music made their influences felt in his Latin motets, his English anthems, and, of course, in his oratorios.

The famous choral movement that concludes *Messiah* is in three large sections, with text from the Book of Revelations (5:12,13), beginning with the mighty choral pronouncement, "Worthy is the Lamb." There follows the well-known fugal treatment of "Blessing and honor, glory and power," with its distinctly instrumental figure of nine repeated notes. The third and closing section is a grand and broadly-conceived fugal "Amen," its monumental theme set forth by the bass and given a thorough exposition by all four voices. After an instrumental episode, this theme appears twice in the bass as part of a four-part choral passage. This is followed by a highly inventive series of canonic sections based on short motives from the fugal subject. This intricate yet imposing chorus provides a fitting conclusion to Handel's oratorio masterwork.

Clifford Cranna

Thursday Concert

July 18, 25, August 1, 8 p.m., Sunset Center Theater

Igor Kipnis, *harpsichord*

I. Suite No. 5 in E, HWV 430, (Bk. I, 1720) ..... *George Frideric Handel (1685-1759)*
Prelude, Allemande, Courante, Air with Variations, "The Harmonious Blacksmith"

II. Fantasy and Fugue in c, BWV 906, Leipzig, 1726 and 1735 ..... *Johann Sebastian Bach (1685-1750)*

III. Fantasy and Fugue in a, BWV 904, Leipzig, c. 1725 ..... *J.S. Bach*

IV. Chromatic Fantasy and Fugue in d, BWV 903a, 903, Köthen, c. 1720 ..... *J.S. Bach*

Intermission

V. Sonata in D, K. 145 ..... *Domenico Scarlatti (1685-1757)*

VI. Two Sonatas in E, K. 162, 163 ..... *D. Scarlatti*

VII. Two Sonatas in G, g, K. 426, 427 ..... *D. Scarlatti*

VIII. Three Sonatas in D, D, d, K. 118, 119, 120 ..... *D. Scarlatti*

Program Notes

Johann Sebastian Bach's time saw an age of extraordinary musical virtuosity. Great virtuosos abounded, and the literature contains many an argument for the superiority of one or another. Johann Adolph Scheibe, in a passage largely critical of Bach, acknowledged:

> *"He is an extraordinary artist on the clavier... I have heard this great man play on several occasions. One is amazed at his ability and one can hardly conceive how it is possible for him to achieve such agility, with his fingers, in the crossings, extensions, and extreme jumps that he manages, without mixing in a single wrong tone, or displacing his body by any violent movement."*

Elsewhere Johann Mattheson stated:

> *"No one could easily surpass Handel in organ playing, unless it be Bach in Leipzig."*

Tonight's program pays tribute to Bach, Handel, and their Italian contemporary, Domenico Scarlatti, all sons of the same year, each a keyboard virtuoso of the first order.

I. Suite No. 5 in E, HWV 430, (Book I, 1720)
George Frideric Handel

In 1720, ten years after his departure from Italy, Handel published his first set of suites for the harpsichord. By that time he had established a reputation in London as a composer of Italian opera. The set was issued with the following preface by the composer:

> *"I have been obliged to publish some of the following lessons because surreptitious and incoherent copies of them had got abroad. I have added several new ones to make the work more useful, which if it meets with a favourable reception: I will still proceed to publish more reckoning it my duty with my small talent, to serve a nation from which I have received so generous a protection."*

But Handel did not keep the promise to publish more. The so-called second book was issued in 1733 without Handel's authority by a publisher who drew material from the "surreptitious" copy Handel had mentioned. Thus, this first book becomes the most authoritative and important collection of Handel's keyboard suites.

To quote the late Sir Jack Westrup, the Suite in E exudes "a happy, unaffected geniality. This is Handel in a gay mood." The *Prelude* offers a short, quasi-improvisatory movement, with two voices answering each other in free imitation. The *Allemande* presents a gently flowing movement, characteristic of the old dance, and the *Courante* opens with a lively canon.

The *Air with Variations* has long been known as "the Harmonious Blacksmith." Early in the 19th century someone enquired about the origin of the title and the London *Times* offered this explanation:

> *"When (Handel was) one day overtaken in his walks by a heavy shower of rain, the great composer took shelter under a blacksmith's shop by the roadside where its laborious occupant was beating the iron on the anvil, and singing at his work. The varying sounds of the falling hammer and the metal mingled with the rude tones of the man's voice, and entered into the very soul of the attentive listener. He carried home with him the feelings, the character, the inspiration of an idea admirable alike for the beauty and simplicity of its development, and gave us for a 'rich legacy' the notation of a few touching phrases which we have received under the name (bestowed upon it by himself) of 'Harmonious Blacksmith', an effusion the sweetness of which has drawn tears from many a gentle eye, and equally impressed with its melodious power the minds of the most refined musicians of Europe for now nearly a hundred years; a composition, indeed, replete with 'image, music, sentiment and thought Never to die.'"*

There is not a shred of evidence to prove that this or any of several other versions of how the piece got its nickname is true.

II. - IV. Three Fantasias
J.S. Bach

According to a Renaissance source, the term *fantasia* originally referred to a composition whose form and invention came "solely from the imagination and skill of the author who invented." Essential to the concept was the composer's freedom from text: the composer was free to employ whatever musical ideas came to him without expressing the passions of any text. Generally the term retained this subjective license through the 19th century.

Tonight's program includes Bach's three most important contributions to the form. The *Fantasy and Fugue in c* may come from the late 1730's, for it is unusual in that it seems to be modeled on the principal of a Scarlatti sonata. In addition to its formal design, the fantasy emulates Scarlatti's sonatas with striking modulations and the exploitation of crossing hands.

The *Fantasy and Fugue in a* opens with a broad, dignified movement of slowly shifting harmonies. A double fugue follows, in which Bach contrasts an energetic subject with a more subdued chromatic descending idea.

The most brilliant of Bach's works in this genre, the superb *Chromatic Fantasy and Fugue in d* dates originally from Köthen, with important revision in Leipzig in 1730. The fantasy divides into several sections, beginning with a toccata-like opening, followed by an expressive recitative-like section. Those two elements are combined in the third section. The fugue begins with a permutation of Bach's musical signature (see Thursday mornings notes) A-B-H-C, and develops in a more rhapsodic, improvisatory manner, tying it more closely to the *fantasia* concept. Its extraordinary harmonic content presents many striking passages. The emotional intensity of this work has lent it a popularity with pianists as well as harpsichordists.

V. - VIII. Eight Sonatas
Domenico Scarlatti

While Bach was at Köthen, Domenico Scarlatti left his native Italy for the Iberian peninsula, where he served royal households in Lisbon (1719-1728) and Madrid (1728-1757). In Lisbon Scarlatti was responsible for the training of the Princess Maria Barbara, talented daughter of King John V. For her training Scarlatti created the works for which he is remembered, more than 500 single-movement sonatas for solo harpsichord.

Scarlatti's sonatas, like Bach's preludes and fugues, offer tremendous variety, as reflected in the eight sonatas on this evening's program. Despite adherence generally to a rather strict formal pattern, the works present a vast array of character pieces, ranging from the elegance of K. 162 to the bristling excitement of K. 427.

The sonatas are given with K. numbers for Ralph Kirkpatrick, who has made an effort to place the sonatas in chronological order. Thus the sonata in D, K. 118 may be the earliest, and the g minor sonata, the latest. K. 145 is now considered to be of doubtful authorship.

John Hajdu

Friday Concert

July 19, 26, August 2, 8 p.m., Sunset Center Theater

Imeneo Opera in three acts (1740) ..... *Music by George Frideric Handel (1685-1759)*

Libretto adapted from the original (1726) of Silvio Stampiglia by an unknown hand and translated by Brian Trowell with Nigel Fortune

Sung in English, with concert staging

Edition by Sir Anthony Lewis, Oxford University Press, 1980

Sandor Salgo, *Music Director*
Albert Takazauckas, *Concert Staging*

Dramatis Personae (in order of appearance)
Tirinthus, in love with Rosmene — *Brenda Boozer*
Argenius, Rosmene's guardian, and father of Clomiris — *Jacob Will*
Hymeneus (Imeneo), in love with Rosmene — *James Busterud*
Clomiris, in love with Hymeneus — *Valerie Saalbach*
Rosmene, in love with Tirinthus — *Patricia Schuman*

Bruce Lamott, *harpsichord and vocal ornamentation*
Members of the Festival Orchestra, Members of the Festival Chorale

(Costumes courtesy of San Francisco Opera)

Place: A delightful glade near Athens
Time: Antiquity

Synopsis: Rosmene and Clomiris are among a group of Athenian maidens who have been captured by pirates.

Act 1

Tirinthus longs for his betrothed Rosmene, while Clomiris's father Argenius laments her loss. Hymeneus arrives, having rescued the maidens, and demands the hand of Rosmene as his reward. Rosmene assures Tirinthus of her faithfulness while trying not to appear ungrateful to Hymeneus. Clomiris hopes to win Hymeneus for herself, but he is confident that Rosmene will be his bride. Tirinthus and Rosmene rejoice in being together once more.

Act 2

Rosmene now fears that duty will compel her to marry Hymeneus, as her guardian Argenius urges. Tirinthus is overcome with jealousy, while Hymeneus, still confident, reflects on the contrariness of love. Clomiris, meanwhile, pines for Hymeneus. Rosmene is pressed to choose between her two lovers.

There will be one intermission of 15 minutes following Act 2.

Act 3

Rosmene grows distraught at the difficult choice she faces, and Tirinthus fears that fate will be against him. Clomiris again attempts in vain to arouse Hymeneus's interest. Each of Rosmene's suitors declares he will die if the other is chosen. Unable to delay any further, Rosmene feigns madness, summoning from the underworld the spirit of the legendary judge Rhadamanthus to guide her decision. She then faints, and upon reviving announces her choice: Hymeneus. Rosmene and Tirinthus bid each other a bittersweet farewell, and a stern concluding chorus lauds the triumph of dutiful gratitude over the passions of love.

Program Notes

Of the nearly forty operas Handel composed for London, *Imeneo* was the next to last (only *Deidamia* was later). It was begun in 1738 and had its premiere at the theater of Lincoln's Inn Field in London on November 22, 1740. The opera met with a disastrous reception and closed after two performances. Handel presented a revised concert version of the work (labeled a *"serenata"*) in Dublin in 1742, three weeks prior to the premiere there of his new oratorio *Messiah*. The opera was not performed again for well over two hundred years, until the edition upon which the present performances are based was first introduced at the Barber Institute in Great Britain in 1961.

The fact that Handel was still determinedly producing Italian operas by 1740 seems, in historical perspective, almost astonishing, for the heyday of Italian opera's popularity in London had long since passed. Handel's public success as an opera composer had peaked in the mid 1720's, with such masterpieces as *Guilio Cesare*, *Tamerlano*, and *Rodelinda*. Typical of the *opera seria* style prevalent at the time, his operas featured elaborate plots drawn from mythology, historical legend, and epic poetry, and consisted of a sequence of *da capo* arias (that is, arias in ABA form with the opening section repeated at the end) separated by recitatives. Soprano voices were favored most, tenor least. Choruses and ensembles were rare, and most dramatic action took place either offstage or during the recitatives. Elaborate scenic effects were an important feature, and the casts were dominated by Italian singers, including *castrati*. (In *Imeneo* the mezzo-soprano role of the handsome youth Tirinthus was written for a *castrato*, though in the 1742 Dublin performance the part was probably sung by a woman, Susann Maria Cibber.)

By the 1730's a predictable reaction had set in against this foreign-dominated theatrical vogue. The satirist Jonathan Swift was among the many who spoke out against "that unnatural Taste for Italian Musick among us, which is wholly unsuitable to our Northern Climate, and the Genius of our People, whereby we are overrun with Italian Effeminacy and Italian Nonsense."

The resounding success in 1732 of *Esther*, Handel's first English oratorio to be performed in London was a turning point marking the steady decline of the composer's operatic career and the beginning of a glorious new one in oratorio. (Seen in this context of altered public taste, the much-discussed success of John Gay's *Beggar's Opera* in 1728, which satirized *opera seria*, can be viewed more as a symptom of Handel's waning operatic fortunes than as a primary cause.)

By 1737 Handel's opera company and its rival, the Opera of the Nobility, had both closed in financial ruin, and the composer's poor state of health might have suggested that his career was at an end. Why then did he continue writing Italian operas for his English audience? Perhaps, one might guess, because he knew that he was good at it. For ample proof of his special genius we need only turn to his penultimate operatic effort, *Imeneo*.

The opera's libretto, based on an earlier version by the Roman librettist Silvio Stampiglia, is unlike most of the subjects Handel chose with respect to its relative simplicity: there are no convoluted subplots, no magical transformations, nor is elaborate stage machinery called for.

The basis of the story is the legend of a youth from ancient Athens, Hymeneus, who desperately loved a maid whom he had no hope of marrying. To be near her, he disguised himself in female attire and joined the group of young women with whom his beloved was traveling to visit the temple of Ceres. The group was captured by pirates, who were then slain in their sleep by Hymeneus. As his reward the Athenians granted him his longed-for bride.

The opera deals with the events following the rescue of the maidens and leading up to the hero's marriage. Handel's treatment of the story concentrates almost exclusively on the classic conflict between love and duty which is at the heart of almost all of *opera seria*. The cause of Rosmene's dilemma is not simply that she loves young Tirinthus (rather than her rescuer Hymeneus) but that she is *pledged* to him. The choice demanded of

her, then, is one between faithlessness and ingratitude. Her solution is to feign madness in what amounts to a parody of the great mad scenes of earlier Handel operas like *Orlando* (1733) and *Alcina* (1735).

Handel's treatment of Rosmene's "madness," and its outcome — the choice of Hymeneus as her husband —raise unanswered questions as to her true feelings. Constrained as she is to make the most difficult of choices, she displays a degree of mental anguish that must in some ways be genuine. Yet her supposed delirium is not so much a frantic means of avoiding her decision as it is a deliberate device to have the choice ostensibly made for her — by the conjured vision of the legendary wise king Rhadamanthus. Since she presumably could have used this trick to legitimize either choice, we are left with the suggestion that her attitude may have changed, and that in addition to her gratitude toward Hymeneus, she now feels that her true destiny lies with him.

Although *Imeneo* represents nearly the end of Handel's operatic output, the composer shows no signs of having exhausted his creative energies in this genre. On the contrary, he bestows upon *Imeneo* a freshness and originality that have prompted Handel scholar Winton Dean to remark, "Its individual flavor almost entitles it to rank as a minor masterpiece."

One of the opera's unusual features is its limited orchestra, employing only strings and continuo plus oboes — making it one of only three such Handel operas. A further distinction is the relatively generous use of choruses. The opera is carefully constructed so as to reach its first important climax in the magnificent trio that concludes Act II, with Rosmene and her two suitors pleading for each other's understanding. The opera's ending, too, is unusual, for there is no *deus ex machina* to set things aright. (One might suppose a surprise revelation, for example, that Hymeneus is Rosmene's long-lost brother, relieving her of the obligation to marry him.) Instead, Love is the loser this time, and Reason and Duty the victors.

Critics of the *opera seria* sometimes complain that its characters are one-dimensional, a charge that could be said to be true if one considers a single aria at a time, for emotional states were deemed to be separate entities in Handel's day, and were treated sequentially, rarely simultaneously. Yet, taken in their aggregate, the arias in *Imeneo* paint a more-than-clear portrait of their characters: Argenius, the stern guardian who deals in pedantic metaphors; Clomiris, the naive and simple girl who nonetheless knows the meaning of sacrifice; Tirinthus, the young lover given to impetuous misgivings; Hymeneus, the brave and somewhat boastful hero; and Rosmene, the complex heroine who can be as temperamental as she is long-suffering.

Listeners tempted to compare *Imeneo* to a more familiar work like *Messiah* (the two works had their premieres within 17 months of each other) will no doubt detect many similarities between the styles of Handel's opera and oratorio arias. Argenius's first-act aria, for example, offers a preview of "The people that walked in darkness," while Tirinthus's aria "Mounting despair o'ercomes me" will call to mind "Why do the nations?".

It is interesting to note that the two duets Handel gives to the lovers Rosmene and Tirinthus were both borrowed from his earlier operas. Their poignant farewell duet *Per le porte del tormento* (in our version, "Though the way be long and lonely"), borrowed from *Sosarme* (1732) and inserted in the Dublin performance just before the sober final chorus, is an eloquent and extremely touching theatrical gesture which reveals how far the composer's sympathies for the unhappy pair go beyond those of his librettist. As one who had experienced the best and worst of a turbulent musical world, Handel must surely have had a special understanding of the lovers' final words to one another: "There is no rose without a thorn, nor joy without suffering."

Clifford Cranna

Saturday Concert

July 20, 27, August 3, 8 p.m., Sunset Center Theater

I. Concerto for Violin in E, BWV 1042 ..... *Johann Sebastian Bach (1685-1750)*

Allegro, Adagio, Allegro assai
Christiane Edinger, *violin*
Festival Orchestra

II. Cantata, "Weichet nur, betrübte Schatten," BWV 202 ..... *J.S. Bach*

Sylvia McNair, *soprano*; Michael Rosenberg, *oboe*
Festival Orchestra

III. Cantata, "Gottes Zeit ist die allerbeste Zeit," BWV 106 ..... *J.S. Bach*

Alyce Rogers, *mezzo soprano*; Gregory Wait, *tenor*; Douglas Lawrence, *bass*;
Louise Di Tullio, Sarah Orme, *flutes*; Judith Davidoff, Frank Traficante, *violas da gamba*;
Madeline Ingram, Ken Ahrens, Michael Mathews, Richard Andrews, *continuo*
Festival Chorale

Intermission

IV. Concerto for Piano in C, *K. 503* ..... *Wolfgang Amadeus Mozart (1756-1791)*

Emile Naoumoff, *piano*
Festival Orchestra

(Piano courtesy of Carmel Music Society)

Program Notes

I. Concerto for Violin in E, BWV 1042
J.S. Bach

Only two solo violin concertos of Bach's survive intact. Bach, an accomplished violinist himself, must certainly have composed many more, and indeed some of them survive in transcriptions for other instruments. But the A minor concerto and this one are the only ones we have in Bach's original score.

The E Major concerto has been criticized by some, the great violin teacher Leopold Auer among them, for lacking the substance generally found in Bach's music. Indeed, the lightness and apparent simplicity in the construction of the first and last movements belie the finer points of craftmanship which appear under scrutiny. The concerto remains deservedly popular with audiences and violinists despite the criticism.

The first movement opens with a happy *ritornello* featuring the soloist. The first part of this melody provides the cell for much of the material which develops in the movement. The expressive and poignant middle movement with its repeated bass line, contrasts effectively with the first movement. The finale is a robust dance movement.

II. Cantata, "Weichet nur, betrübte Schatten,"
BWV 202, *J.S. Bach*

This, the earliest of Bach's wedding cantatas, comes from the Köthen years, and although we are not certain of the year in which Bach wrote it, we can be sure that it was first performed at a springtime wedding. The lovely poetry of the libretto, by an unknown writer, evokes images of youth, spring, the renewal of life, and the virtues of marriage.

The cantata alternates four arias with recitatives, and closes with a *gavotte*. In the first movement Bach siezes on the image of lifting winter and emerging spring in the opening *adagio* with its rising motives in the violins. He colors the opening vocal line with a "dark" harmony, the diminished seventh, on *betrübte* (sad, depressing). This chilly opening gives way to a lighter middle section in which the violins leap about in happy octaves, and the voice joins in a wandering canon on the words *träget Blumen zu* (carrying flowers) which develops at length before the *da capo*.

This second aria turns attention heavenward to Apollo, whose galloping steed is clearly detected in the moving passages of the bass. The emphasis through repetition and the runs on *eilt* (to rush, hasten) reflect the positive attitude toward industry and self-sufficiency that is found in the cantata. The third aria develops further the images of spring. Finally, in the recitative to the fourth aria, the two lovers appear. In response Bach provides the most delightful of the arias, a fast, dance-like movement with a playful oboe *ritornello*. The last recitative admonishes the lovers to faithfulness before a stately *gavotte*, which must have served in some way as a ceremonial wedding dance, concludes this lovely work.

Translations

Aria

Weichet nur, betrübte Schatten,	Depart now, dark shadows,
Frost und Winde, geht zur Ruh'?	Frost and wind, be calmed.
Florens Lust will der Brust	The heart will not open
Nichts als frohes Glück verstatten,	To the pleasures of spring
Denn sie träget Blumen zu.	Until you come, bringing flowers.

Recitative

Die Welt wird wieder neu,	The world is reborn
Auf Bergen und in Gründen	Mountains and meadows
Will sich die Anmuth	By a two-fold charm
Doppelt schön verbinden,	Will be bound together,
Der Tag ist von der Kälte frei.	The day has been freed of the cold.

Aria

Phöbus eilt mit schnellen Pferden	Phoebus speeds with swift steeds
Durch die neugeborne Welt,	Through the newborn world.
Ja, weil sie ihm wohlgefällt,	Indeed, since it pleases him,
Will er selbst ein Buhler werden.	He will become a wooer himself.

Recitative

Drum sucht Amor sein Vergnügen,	So Love also seeks his delight
Wenn Purpur in den Wiesen lacht,	When purple smiles in the meadows,
Wenn Florens Pracht sich herrlich macht,	When spring flowers unfold in splendor,
Und wenn in seinem Reich,	And when in his domain,
Den schönen Blumen gleich,	Like the lovely flowers,
Auch Herzen feurig siegen.	Hearts too seek ardently new conquests.

Aria

Wenn die Frühlingslüfte streichen	When the spring breezes rush
Und durch bunte Felder wehn,	And blow through gaily colored fields,
Pflegt auch Amor auszuschleichen,	Love prepares to come out of hiding,
Um nach seinem Schmuck zu sehn.	To seek new laurels;
Welcher, glaubt man, dieser ist: Dass ein Herz das andre küsst.	Which, to be sure, is this: That one heart kisses another.

Recitative

Und dieses ist das Glucke,	And this is happiness,
Dass, durch des hohes Gunst geschikke,	When, bound through heavenly favor,
zwei Seelen einen Schmuck erlanget.	Two souls achieve a union.
An dem viel Heil und Segen pranget.	Blessed with health and abundance.

Aria

Sich üben im Lieben, in Scherzen sich herzen	To pursue love, to delight in embraces
Ist besser als Florens vergängliche Lust.	Is better than spring's fleeting pleasures.
Hier quellen die Wellen,	Here frolic the waves,
Hier lachen und wachen	Here laugh and watch
Die siegenden Palmen	The conquering palms
Auf Lippen und Brust.	On lips and heart

Recitative

So sei das Band der keuschen Liebe,	So let the bond of chaste love,
Verlobte Zwei,	O betrothed pair,
Vom Unbestand des Wechsels frei.	Be free of inconstancy.
Kein jäher Fall noch Donnerknall	May no sudden accident or thunderclap
Erschrecke die verliebten Triebe!	Frighten the young lovers.

Gavotte

Sehet in Zufriedenheit	See in contentment
Tausend helle Wohlfahrtstage,	A thousand bright days of happiness,
Dass bald bei in der Folgezeit	That soon for your posterity
Eure Liebe Blumen trage.	Your love may yield new blossoms.

III. Cantata, "Gottes Zeit ist die allerbeste Zeit," BWV 106, *J.S. Bach*

"Gottes Zeit ist die allerbeste Zeit," also known as the *"Actus tragicus,"* may be the finest of Bach's earliest surviving cantatas. Bach probably compiled the text himself, drawing on the Bible and various hymns. The nature of this funeral cantata indicates that Bach must have written it upon the death of an elderly, beloved individual, possibly Bach's great uncle, Tobias Lämmerhirt, who died in August of 1707, leaving Bach a sum of money sufficient to enable the young church musician to marry. The cantata eschews overt mourning for the joyful contemplation of the afterlife. It reveals a remarkable depth of inspiration for a composer of twenty-two years.

Like other early cantatas, the *"Actus tragicus"* opens with an instrumental movement which sets the mood for the first chorus. In this opening chorus Bach musically interprets the "life" and "death" references in the text. Following a brief tenor arioso the bass aria presents a stern admonition to "Put your house in order" to a busy instrumental accompaniment. In the next chorus Bach symbolizes the strength of the old covenant in a solemn, strict fugue during which the gambas and flutes quietly intone the chorale *"Ich hab' mein Sach' Gott heimgestellt"* (I have placed all my affairs in God's hands) in answer to the words *"Du musst sterben"* (You must die). This is followed by the lovely entrance of the

sopranos with *"Ja, ja, ja komm, Herr Jesu."* The movement ends with extraordinary effect.

Following the alto arioso, the bass (Christ) joyfully welcomes the soul to paradise while the altos (the departed) intone a funeral hymn. A moving, expressive moment occurs when the bass falls silent during the words *"sanft und stille"* (soft and still). The final movement begins with an accompanied chorale leading to an elaborate, joyous fugal "Amen."

Translations

Chorus

Gottes Zeit is die allerbeste Zeit. In ihm leben, weben und sind wir, so lange er will. In ihm sterben wir zu rechter Zeit, wenn er will.	God's time is best of all. In Him we live, move, and have our being, as long as he wishes. In him we die at the appointed time, when he wants.

Tenor Solo

Ach, Herr! Lehre uns bedenken, dass wir sterben müssen, auf dass wir klug werden.	Oh Lord, teach us to remember that we must die, that we may come to wisdom.

Bass Solo

Bestelle dein Haus! denn du wirst sterben, und nicht lebendig bleiben.	Put your house in order, for you shall die and not live.

Chorus

Es ist der alte Bund: Mensch, du musst sterben. Ja, komm, Herr Jesu!	It is the old covenant: man, you must die. Yes, come, Lord Jesus.

Alto Solo

In deine Hände befehl' ich meinen Geist; du hast mich elöset, Herr, du getreuer Gott.	Into Thy hands I commend my spirit; you have redeemed me, Lord, Thou true God.

Duet: Bass and Alto (chorale)

Heute wirst du mit mir im Paradies sein.	Today shalt thou be with me in paradise.

Chorale

Mit Fried und Freud ich fahr' dahin in Gottes Willen, getrost ist mir mein Herz und Sinn, sanft und stille, wie Gott mir verheissen hat; der Tod ist mein Schlaf worden.	With peace and joy I depart, confiding in God's will: my heart and mind are comforted, soft and peaceful. For God has promised me that death will be my slumber.

Chorus: Chorale

Glorie, Lob, Ehr' und Herrlichkeit sei dir, Gott Vater und Sohn bereit, dem heil'gen Geist mit namen. Die göttlich' Kraft mach' uns sieghaft durch Jesum Christum, Amen.	Glory, praise, honor, and majesty be given to thee, God, Father and Son, and the Holy Ghost by name. The devine strength makes us victorious through Jesus Christ, Amen.

IV. Concerto for Piano in C, K. 503

W.A. Mozart

The great tercentenary of his father's birth has led many to overlook the 250th anniversary of the birth of Johann Christian Bach (1735-1782). We must not forget Mozart's musical debt to Sebastian Bach's youngest son, whom Amadeus met first during his childhood travels, and again during a visit to Paris in 1779. J.C. Bach had made important contributions to the keyboard concerto genre first explored by his father, and the younger Bach strongly influenced the developing Mozart's approach to piano concerto.

Composed late in 1786, this, the last of Mozart's Viennese concertos, comes from a musically happy time in Mozart's life, for Mozart was fresh from the successes of *Figaro,* produced for the first time the preceding May.

We do not know what prompted the writing of this concerto, but other works from this time include the famous *"Eine kleine Nachtmusik"* and the "Musical Joke."

Indeed, the masterful quality of *Figaro* prevails in this serene concerto. The majestic opening movement, evocative of Beethoven's Emperor Concerto, dwells on expansive chord successions and relaxed cadences. The vitality of the movement derives from harmonic interest, with clever transitions to several distant keys. The calm *Andante* developes several meditative episodes. The finale takes us at a lively pace through Mozart's typically rich melodic world.

John Hajdu

Sunday Concert

July 21, 28, August 4, 2 p. m., Sunset Center Theater

I. Messe in h-moll (Mass in b minor), BWV 232 ..... *Johann Sebastian Bach (1685-1750)*

Sylvia McNair, *soprano*; Patricia Schuman, *soprano*; Alyce Rogers, *alto*;
Gregory Wait, *tenor*; Douglas Lawrence, *bass*

Concertino

Pamela Watkins, Caterina Micieli, Lynda Sue Marks, Linda Sandusky, *soprano I;*
Charlene Caddick, Debbie Cree, Barbara Smith, Debra Patchell, *soprano II;*
Pamela Bertin, Cathy Findley, Anne Carey, Gabrilla Hoeglund, *alto;*
William Davis, Thomas Goleeke, Alan Caddick, *tenor;*
Paul Tavernier, Edward Levy, Duane Carter, Robin Buck, *bass*

Bruce Lamott, Ken Ahrens, Michael Mathews, Richard Andrews, *continuo*
Rosemary Waller, *violin;* Louise DiTullio, *flute;* Michael Rosenberg, *oboe;*
Arthur Krehbiel, *French horn* and Glen Swarts, *French horn,* August 4 only.

Please Note: On August 4, Mark Volkert will play violin

Program Notes

I. Messe in h-moll (Mass in b minor)
BWV 232
J.S. Bach

What motivated the great Lutheran composer to collate and refine some of his greatest church music into a monumental and complete Latin Mass setting? Music scholars have wrestled with this issue since the rediscovery of Bach's music in the nineteenth century, but the purpose and circumstances surrounding the creation of the greatest Baroque setting of the Ordinary of the Mass largely remains the subject of speculation.

Bach generally composed in response to specific needs, but none is self-evident for this *grosse katholische messe*, as Karl Philipp Emanuel listed it. The noted Bach scholar, Friedrich Smend, once proposed that Bach adapted the parts of the Mass for separate use on specific occasions in the Lutheran services, and, therefore, he proposed, complete performances of the work are inappropriate. Georg von Dadelsen and others have met this view with understandable protest, citing the remarkable unity in the work. Perhaps the conjecture, most recently summed up by Joshua Rifkin, that the Mass belongs to "that remarkable series of encyclopedic, speculative, and ultimately quite private works that dominate Bach's final decade, such as the Seventeen Organ Chorales, the Musical Offering, and the Art of the Fugue" explains its provenance most satisfactorily.

The genesis of this work spans much of Bach's mature creative life. He reworked the famous *Crucifixus* from his *"Weinen, Klagen, Sorgen, Zagen"*, (Cantata 12) of 1714. The *Sanctus* was performed as early as Christmas day, 1724. The *Kyrie* and *Gloria* come from 1733; the *Credo*, presumed to be the last of Bach's major vocal compositions comes from Bach's last years. Recent studies indicate that the work was assembled and completed in 1747-1748 several years after Bach had ceased to compose functional church music.

The *Missa* portion, the *Kyrie* and *Gloria*, were composed on the occasion of the succession of the new Elector of Saxony, Frederick Augustus II, in 1733. Bach presented this work with a letter seeking a court appointment, an honorary title which Bach expected would improve his condition in Leipzig, and one which came to him only after three years of persistence.

The *Symbolum Nicenum* manifests a clearly symmetrical structure centering on the *Crucifixus*. Most of the sections appear to have been newly composed with the exception of three *contrafacta* (reworded) sections: the *Patrem omnipotentem* (from Cantata 171), the *Crucifixus* (from Cantata 12), and the *Et expecto* (from Cantata 120).

After the *Sanctus* all of the movements are *contrafacta* drawn from Bach's cantatas: the *Osanna* from Cantata 215, the *Agnus Dei* from Cantata 11, *Dona nobis pacem*, from Cantata 29 (adapted also for the *Gratias* of the *Gloria*).

The *Mass in b minor*, then, presents a gathering work which Bach must have drawn from his rich library of inspired church music, a collection composed over a lifetime of intense musical-spiritual reflection. This Bach formed into a final *catholic* religious statement, a universal symbol of his art, and one of aesthetic and spiritual import reaching far beyond the congregation of his Lutheran faith. What comparable monument is there in our musical heritage?

John Hajdu

Translation

Kyrie

Chorus

Kyrie eleison — Lord, have mercy upon us.

Duet, *soprano I, soprano II*

Christe eleison — Christ, have mercy upon us.

Chorus

Kyrie eleison — Lord, have mercy upon us.

Gloria

Chorus

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. — Glory be to God on high, and on earth peace to men of good will.

Aria, *soprano II*

Laudamus te, benedicimus te, adoramus te, glorificamus te. — We praise Thee, we bless Thee, we worship Thee, we glorify Thee.

Chorus

Gratias agimus tibi propter magnam gloriam tuam. — We give thanks to Thee for Thy great glory.

Duet, *soprano I, tenor*

Domine Deus, Rex coelestis, Pater omnipotens,Domine Fili unigenite, Jesu Christe altissime, Domine Deus, Agnus Dei, Filius Patris. — O Lord God, heavenly King, God the Father Almighty, O Lord, the only begotten Son, Jesus Christ, the Most High, Lord God, Lamb of God, Son of the Father.

Chorus

Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram. — Thou that takest away the sins of the world, have mercy upon us, receive our prayer.

Aria, *alto*

Qui sedes ad dexteram Patris, miserere nobis. — Thou that sittest at the right hand of the Father, have mercy upon us.

Aria, *bass*

Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe. — For Thou only art holy, Thou only art the Lord Thou only, Jesus, Christ, art Most High.

Chorus

Cum sancto Spiritu in gloria Dei Patris. Amen. — With the Holy Ghost in the glory of God, the Father. Amen.

Credo

Chorus

Credo in unum Deum. — I believe in one God.

Chorus

Patrem omnipotentem, factorem coeli et terrae, visibilium omnium et invisibilium. — The Father Almighty, maker of heaven and earth, and of all things, visible and invisible

Duet, *soprano I, alto*

Et in unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula, Deum de Deo, lumen de lumine, Deum verum de Deo vero, genitum non factum, con substantialem Patri, per quem omnia facta sunt, qui propter nos homines et propter nostram salutem descendit de coelis. — And in one Lord, Jesus Christ, the only begotten Son of God, begotten of his Father before all worlds, God of God, light of light, very God of very God, begotten not made, being of one substance with the Father, by whom all things were made, who for us men and for our salvation came down from heaven.

Chorus

Et incarnatus est de Spiritu sancto ex Maria virgine, et homo factus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man.

Chorus

Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est.

And was crucified also for us under Pontius Pilate, suffered and was buried.

Chorus

Et resurrexit tertia die secundum scripturas, et ascendit in coelum, sedet ad dexteram Dei Patris, et iterum venturus est cum gloria judicare vivos et mortuos, cujus regni non erit finis.

And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth on the right hand of God the Father, and He shall come again to judge the quick and the dead, whose kingdom shall have no end.

Aria, *bass*

Et in Spiritum sanctum Dominum et vivificantem qui ex Patre Filioque procedit qui cum Patre et Filio simul adoratur et conglorificatur, qui locutus est per Prophetas, Et unam sanctam catholicam et apostolicam ecclesiam.

And (I believe) in the Holy Ghost, the Lord and Giver of Life, who proceedeth from the Father and the Son together is worshipped and glorified, who spake by the Prophets, And (I believe) in one Holy Catholic and Apostolic Church.

Chorus

Confiteor unum baptisma in remissionem peccatorum. Et expecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I acknowledge one baptism for the remission of sins, And I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus

Chorus

Sanctus, sanctus, sanctus, Dominus Deus Sabaoth, pleni sunt coeli et terra gloria ejus.

Holy, holy, holy, Lord God of hosts, heaven and earth are full of His glory.

Chorus

Osanna in excelsis.

Hosanna in the highest.

Aria, *tenor*

Benedictus qui venit in nomine Domini.

Blessed is he, who cometh in the name of the Lord.

Chorus

Osanna in excelsis.

Hosanna in the highest.

Agnus Dei

Aria, *alto*

Agnus Dei, qui tollis peccata mundi, miserere nobis.

O Lamb of God, that takest away the sins of the world, have mercy upon us.

Chorus

Dona nobis pacem.

Grant us peace.

Monday Recital

July 22, 11 a.m., Golden Bough Theater

Le Rendez-Vous de Chasse ..... *Gioacchino Rossini, (1792-1868)*

Demonstration of the nature of the valveless horn of Bach's day.
Short talk on musical history as seen through the intervals of the harmonic series.
Arthur Krehbiel, *French horn*

Sonata for viola da gamba and harpsichord in C ..... *George Frideric Handel (1685-1759)*

Adagio, Allegro, Adagio, Allegro
Judith Davidoff, *viola da gamba;* Bruce Lamott, *harpsichord*

Divertimento a tre ..... *Joseph Haydn (1732-1809)*

Moderato assai: three variations, Finale: Allegro di molto
Arthur Krehbiel, *French horn;* Mark Volkert, *violin;* Jan Volkert, *cello;*
Bruce Lamott, *harpsichord;*

Sonata for viola da gamba and harpsichord in G, BWV 1027 ..... Johann Sebastian Bach (1685-1750)

Adagio, Allegro ma non tanto, Andante, Allegro moderato
Judith Davidoff, *viola da gamba;* Bruce Lamott, *harpsichord*

Monday Recital

July 29, 11 a.m., All Saints' Episcopal Church, Carmel

Le Rendez-Vous de Chasse ..... *Gioacchino Rossini, (1792-1868)*

Demonstration of the nature of the valveless horn of Bach's day.
Short talk on musical history as seen through the intervals of the harmonic series.
Arthur Krehbiel, *French horn*

Sonata for viola da gamba and harpsichord in D, BWV 1028 ..... *Johann Sebastian Bach (1685-1750)*

Adagio, Allegro, Andante, Allegro
Judith Davidoff, *viola da gamba;* Bruce Lamott, *harpsichord*

Divertimento a tre ..... *Joseph Haydn (1732-1809)*

Moderato assai: *three variations;* Finale: *Allegro di molto*
Arthur Krehbiel, *French horn;* Mark Volkert, *violin;* Jan Volkert, *cello;*
Bruce Lamott, *harpsichord*

Sonata for viola da gamba and harpsichord in g, BWV 1029 ..... *J.S. Bach*

Vivace, Adagio, Allegro
Judith Davidoff, *viola da gamba;* Bruce Lamott, *harpsichord*

Program Notes

During Bach's time at Weimar and Köthen he directed much of his creative energy toward the production of instrumental music, including chamber music. The fine instrumentalists in the employment of Prince Leopold of Anhalt-Köthen permitted Bach to develop this dimension of his craft to such a high degree that during these few years in the middle of his career he produced works which rank unquestionably at the forefront of the chamber repertoire. In certain of Bach's chamber works we find a concentration of abstract technical mastery which, although present in the large works, appears in greater relief by virtue of the limits imposed by the instruments for which they were composed.

This year's Bach Festival recital series offers a feast of Bach's greatest chamber works and a rare opportunity to experience this remarkable facet of Bach's art. From the youthful *Capriccio on the departure of his most beloved brother* of 1703, through the important collections for violin, cello, flute, and viola da gamba, to the exquisite Trio Sonata from the *Musical Offering* of 1747, nowhere in our musical legacy does mastery shine with greater clarity.

Monday

Instruments have changed since Bach's time. If music is to satisfy most listeners, large rooms, such as the Sunset Center, require more power in instrumental sound than Bach's reverberant churches and smaller entertainment rooms demanded.

In today's recital we will hear the sound of instruments for which Bach composed, instruments that either changed considerably after his time, or, as in the case of the viola da gamba, an instrument that disappeared from the concert stage for more than a century before enjoying renewed interest in recent times.

The association of horns with hunting calls, as evident here in Rossini's *Rendez-vous de chasse,* dates back to medieval times. But the coiled horn which eventually evolved into the modern instrument appears to have developed during the sixteenth century. In the seventeenth century a larger hoop-like coil evolved, and this was the instrument for which Bach composed. Valves did not appear until the 19th century, but composers did not hesitate to employ the instrument melodically during the time of Mozart and Haydn as well as that of Bach and Handel.

The viol family of string instruments, to which the bass viola da gamba belongs, differs from the violin family (to which the cello belongs) in its construction. The viol's back is flat and its shoulders are sloped, whereas the violin's back is convex and its shoulders are formed at right angles to the neck of the instrument. The wood of viols is generally thinner, and the normal number of strings is six instead of four. The viol family offers a sweetness of tone which the higher tension of the violin family prohibits. But that sweetness of sound comes at the expense of power. Only exceptional viola da gamba performers of today can present solo performances in our larger concert rooms.

The *Sonata in C Major* published in the collected works of Handel is also proposed to have been composed by J.M. Leffloth (1705-1731) but the evidence is inconclusive and this sturdy work continues to appear under Handel's name.

The Complete Sonatas for Viola da Gamba and Harpsichord

Bach's three sonatas for viola da gamba and obbligato harpsichord stand at the forefront of the chamber literature for the instrument. Bach is thought to have composed a lost sonata for two violins from which he derived both a trio sonata in G (BWV 1039 — see Friday's recital program) while at Köthen, and the D major gamba sonata while in Leipzig. Both the sonatas in G and D major are molded in the plan of the "church sonata" with a slow-fast-slow-fast plan, but both show the influences of the Italian concerto, which fascinated Bach during the Weimar-Köthen years. That influence is then most evident in the g minor sonata's fast-slow-fast-design. The *Adagio* of this sonata, one of Bach's remarkable, highly expressive sonata movements, presents a high point in the collection.

Tuesday Recital

July 16, 11 a.m., Golden Bough Theater

Sonata II for flute and harpsichord in E flat, BWV 1031 ..... *Johann Sebastian Bach (1685-1750)*

Allegro moderato, Siciliano, Allegro

Louise Di Tullio, *flute;* Elaine Thornburgh, *harpsichord*

Sonata I in g for solo violin, BWV 1001 ..... *J.S. Bach*

Adagio, Fuga, Siciliano, Presto

Christiane Edinger, *violin*

Sonata I for flute and harpsichord in b, BWV 1030 ..... *J.S. Bach*

Andante, Largo e dolce, Presto, Allegro

Partita II in d for solo violin, BWV 1004 ..... *J.S. Bach*

Allemande, Courante, Sarabande, Gigue, Chaconne

Tuesday Recital

July 23, 11 a.m., Golden Bough Theater

Sonata I for flute and harpsichord in C, BWV 1033 ..... *Johann Sebastian Bach (1685-1750)*

Andante, Presto, Allegro, Adagio, Menuetto I, Menuetto II

Louise DiTullio, *flute;* Elaine Thornburgh, *harpsichord*

Partita III in E for solo violin, BWV 1006 ..... *J.S. Bach*

Preludio, Loure, Gavotte en Rondeau, Menuett I, Menuett II, Bourrée, Gigue

Christiane Edinger, *violin*

Sonata III for flute and harpsichord in A, BWV 1032 ..... *J.S. Bach*

Vivace, Largo e dolce, Allegro

Sonata II in a for solo violin, BWV 1003 ..... *J.S. Bach*

Grave, Fuga, Andante, Allegro

The Virginia Best Adams Soloist

Sylvia McNair
Soprano

Born into a musical family, Sylvia McNair began her studies with the piano and violin until her sophomore year in college, finishing her studies with a Bachelor of Music degree in Music Performance from Indiana University.

Sylvia McNair has appeared as Pamina in Mozart's *The Magic Flute* and the title role of *Ophelia,* for the Deutsche Oper Berlin. With the Opera Theatre of St. Louis she returns for her first Ilia in *Idomeneo,* and this season makes her Carnegie Hall debut in a concert performance of Handel's *Semele.* Other engagements during the 1985 season include performances with the Cincinnati, Indianapolis, Honolulu and San Francisco Symphonies, the New York Metropolitan Museum of Art and the St. Louis Symphony Orchestra.

During the summer of 1984, Miss McNair made her debut at the Tanglewood Festival with the Boston Symphony Orchestra in a concert version of *Beatrice and Benedict,* and appeared at the Lucerne Festival singing with the Academy of St. Martin in the Fields. Other festival appearances include the Aspen Music Festival, the Waterloo Festival and the Schwetzingen Festival in Berlin.

In recent seasons, the Ohio-born singer has been heard with the Pro Arte Chorale, the Bach Aria Group and the Hawaiian Opera. In addition to her recent debut with the Berlin Opera, European appearances have included an engagement with the Philharmonia Hungarica, and upon winning the 1982 National Metropolitan Opera Auditions, her London debut on the American Artist Series.

In her debut with the Carmel Bach Festival, Miss McNair is sponsored by the Virginia Best Adams Master Class Endowment Fund.

Tuesday Recital

July 30, 11 a.m., All Saints' Episcopal Church, Carmel

Sonata III for flute and harpsichord in E, BWV 1035 ..... *Johann Sebastian Bach (1685-1750)*

Adagio ma non tanto, Allegro, Siciliano, Allegro assai

Louise Di Tullio, *flute;* Elaine Thornburgh, *harpsichord*

Partita I in b for solo violin, BWV 1002 ..... *J.S. Bach*

Allemande - Double, Courante - Double, Sarabande - Double, Tempo di Bourrée - Double

Christiane Edinger, *violin*

Sonata II for flute and harpsichord in e, BWV 1034 ..... *J.S. Bach*

Adagio ma non tanto, Allegro, Andante, Allegro

Sonata III in C for solo violin, BWV 1005 ..... *J.S. Bach*

Adagio, Fuga, Largo, Allegro assai

Program Notes

The Complete Flute Sonatas

The fact that Bach wrote solo chamber music for no wind instrument other than the transverse flute indicates that he must have held the instrument in high regard. Some controversy, however, surrounds Bach's legacy of flute music. Although we find eight works for solo flute attributed to Bach on concert programs, three of these are doubtful. The g minor sonata (BWV 1020) and the E-flat major sonata (BWV 1031), are thought to have come from Carl Philipp Emanuel, and the C major sonata (BWV 1033) was possibly composed by one of Bach's students, but perhaps under the composer's active supervision. Arguments have continued, however, supporting the authenticity of both the G major sonata and the E-flat major sonata. We can, therefore, be sure that on the Tuesday programs we will hear all of J.S. Bach's known surviving sonatas for the flute.

A wide range of expressive qualities holds forth in the flute sonatas. The cheerful E-flat major sonata for example, with its well known slow movement, contrasts sharply to the lyric sonata in E major, with its more mournful *Siciliano.* Even more profound, the E minor sonata opens with an *Adagio ma non tanto* full of pathos, followed by a superb, vituosic *Allegro.*

The b minor sonata marks the high point of the flute sonatas, or so argued Phillip Spitta convincingly. Bach originally composed the sonata in the key of g minor during the Kothen years. The b minor version, prepared in Leipzig, places the flute part in a more suitable range. This sonata offers both the greatest compositional complexity and the most rigorous technical demands on the flutist.

The Complete Sonatas and Partitas for Solo Violin

Bach's achievement in his compositions for solo violin stands quite alone. Polyphonic treatment in compositions for solo violin had been achieved by others, such as Heinrich Biber, before Bach's time, but no other composer has contributed a body of such works to compare to this set of compositions. The sonatas and partitas survive in a fair copy prepared by Bach himself in 1720. In that copy each of the three sonatas is followed by a partita.

Bach's reputation as a keyboard virtuoso tends to overshadow that of his violin playing, which must have been quite strong. Both his father and grandfather were accomplished violinists, and we must not forget that for a time at Weimar Bach must have been quite active as a violinist.

To his solo violin works Bach brought a deep understanding of the instrument and a resourceful approach to exploiting its capabilities. This he combined with his incomparable skill in the art of combining melodies. The result yielded solo works of incredible complexity and harmonic richness. This is most evident in the fugues of the sonatas, in which Bach not only sustains multiple voices, but artfully develops the subject much as he would in a keyboard fugue, complete with inverted treatments to the subjects.

The partitas complement the more intense sonatas with a great variety of dance forms. The B minor partita presents a series of four dances each followed by a *double*, i.e. a variation. The D minor partita offers the traditional series of dances in preparation for something special. A colossus in the solo violin repertoire, the great *Chaconne* presents a monumental set of variations on a four-bar harmonic pattern heard at the outset. Spitta wrote of this great masterwork, "This *Ciaccona* (Cha conne) is a triumph of spirit over matter such as even Bach never repeated in a more brilliant manner."

Wednesday Recital

July 17, 24, 11 a.m., Golden Bough Theater
July 31, 11 a.m., Sunset Center Theater

"J.S. Bach: A Tercentenary Tribute," Part One

Professor John Hajdu, *commentator*

Bach's mature creative career spanned five decades and five localities in central Germany. This program offers a retrospective of that career complete with scenes from the life and times of Sebastian Bach.

Arnstadt: Capriccio in B flat, BWV 992 (1703 or 4), *sopra la lontananza del suo fratello dilettissimo Ariosa (Adagio), Andante, Adagissimo, Aria di Postiglione (Adagio poco), Fuga all imitazione della cornetta di postiglione*

Madeleine Ingram, *harpsichord*

Mühlhausen: Cantata 106 - Bass, Alto Duet "In deine Hände"

Anne Carey, *alto;* Paul Tavernier,*bass;* Judith Davidoff, Frank Traficante, *violas da gamba;* Julie McKenzie, Sarah Orme, *flutes;* Madeline Ingram, *harpsichord continuo*

Weimar: Cantata 155 - Alto, Tenor Duet, "Du musst glauben, du musst hoffen"

Barbara Smith, *alto;* Tom Goleeke, *tenor;* Jesse Read, *obbligato bassoon;* Ken Ahrens, *organ;* Judith Davidoff, *viola da gamba*

(Continued on next page)

Kothen: Cello Suites

July 17, Cello Suite #1 in G, (BWV 1007)
Prelude, Allemande, Courante, Sarabande, Menuett I, Menuett II, Gigue
July 24, Cello Suite #2 in d, (BWV 1008)
Prelude, Allemande, Courante, Sarabande, Menuett I, Menuett II, Gigue
July 31, Cello Suite #3 in C, (BWV 1009)
Prelude, Allemande, Courante, Sarabande, Bourrée I, Bourrée II, Gigue
Peter Rejto, *cello*

Leipzig: Cantata 78 - Soprano, Alto Duet, "Wir eilen mit schwachen"

Pamela Watkins, *soprano;* Debra Patchell, *alto;* Peter Rejto, *cello;* Ken Ahrens, *organ obbligato*

Canon, BWV 1076 (from Hausmann portrait)

Musical Offering Ricercar a 6

Julie McKenzie, *flute;* Marilyn Harding, *violin;* Katherine Tramontozzi, Patricia Whaley, *violas;* Peter Rejto, *cello;* Jesse Read, *bassoon*

Thursday Recital

July 18, 25, August 1, 10:30 a.m., Sunset Center Theater

"J.S. Bach: A Tercentenary Tribute," Part Two

The Art of the Fugue, BWV 1080 ..... *Johann Sebastian Bach (1685-1750)*

Orchestral version by Wolfgang Graeser

Sandor Salgo, *Conductor;* John Hajdu, *Narrator;*

The Festival Orchestra

Soloists,

Rosemary Waller, Mark Volkert, *violin;* Thomas Hall, Roxanne Jacobson, Patricia Whaley, Katherine Tramontozzi, *viola;* Michael Mathews, Jan Volkert, Nancy Ellen Bien, *cello*

Richard T. Andrews, Shinji Eshima, Charles Chandler, *contrabass;*

Michael Rosenberg, Danna Smith, *oboe and English horn;* Jesse Read, *bassoon;*

Madeline Ingram, *harpsichord;* Ken Ahrens, *organ*

Altos, Festival Chorale

Please Note: August 2 only, Mark Volkert and Roger Wilkie, *violins*

Program Notes

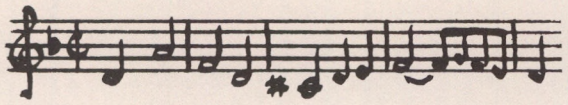
Although commonly acknowledged as one of the greatest achievements of the human mind, Bach's *Art of the Fugue* rarely appears in orchestral concert performances. This is unfortunate for several reasons. Because Bach's fugal treatise presents each composition of the set in the same key (D minor), performances on harpsichord or organ tend to wear the sensibilities of uninitiated audiences for lack of contrast in either key or timbre. Such performances have done little to advance this important music with modern audiences. Orchestral performances present contrasts which offer much to assist the listener in comprehending the extraordinary relationships of Bach's ingeniously combined melodies.

Bach composed his *Art of the Fugue* without specifying instrumentation. Although all of the fugues, with two notable exceptions, can be performed on a single keyboard (the exceptions require two keyboards), Bach prepared the music as an abstract treatise on the art and craft of fugue composition without specifying instruments, and therefore, performances in the orchestrated medium are as appropriate as any other.

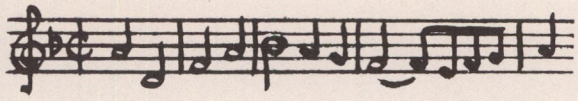
Orchestrating this monumental edifice poses no easy task. Many have attempted the orchestration, but no one version has gained universal acceptance. Today's performance presents an important historical orchestration: in 1927 Wolfgang Graeser (1906-28), a young musicologist of extraordinary talent, performed in Leipzig the first known public concert of the *Art of the Fugue.* In doing so he began the revival of this work as music, instead of as a manual for the study of advanced counterpoint. Sadly, Graeser died the next year at the age of 22. His orchestration, marked by gestures characteristic of the early twentieth century, reveals a deep and passionate study of Bach's fugues.

Today's performance presents the nineteen counterpoints as Graeser orchestrated them. Professor Hajdu's commentary will explain the salient features of Bach's treatment of the principal subject. He will be referring to the diagrams below:

The Principle Subject

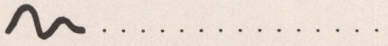


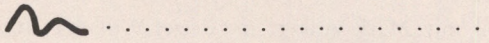
The Inverted Subject



In the diagrams " " represents the *subject* of the *Art of the Fugue,* " " represents the inverted subject, and "....." indicates other counterpoint.

FIGURE 1 (Contrapunctus 1 and Contrapunctus 2):

Soprano (Violins 1) 

Alto (Violins 2) 

Tenor (Violas)

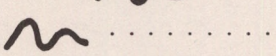
Bass (Celli/Basses) 

FIGURE 2 (Expositions of the first four counterpoints):

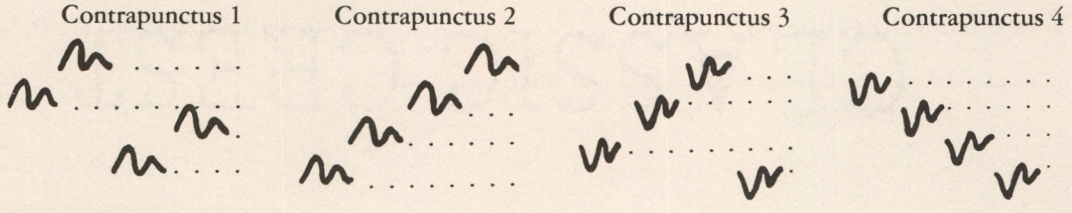


FIGURE 3 (The principle of stretto):

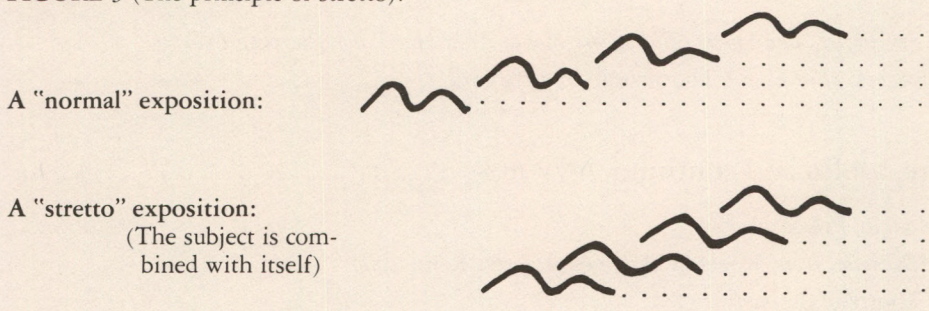


FIGURE 4 (Expositions of the "stretto" fugues):

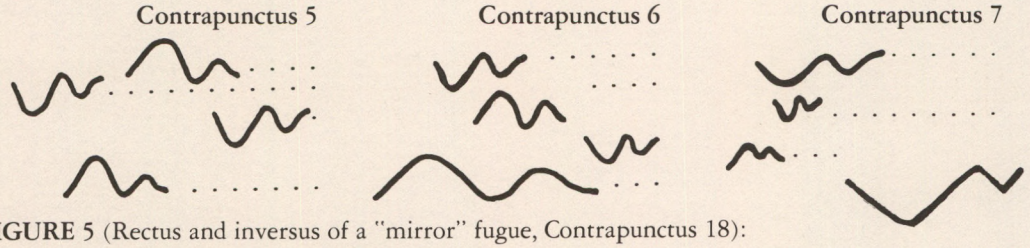
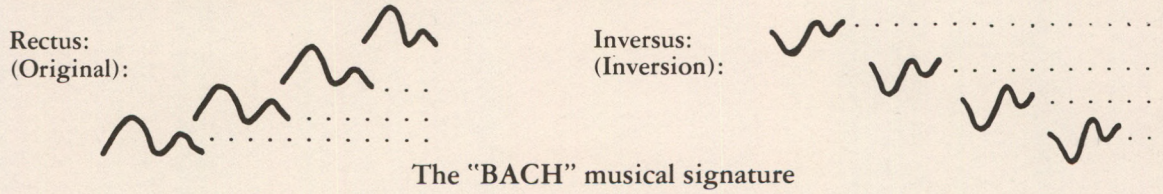
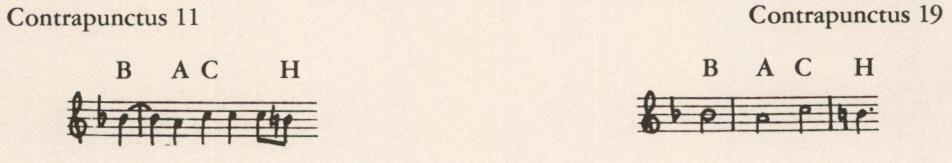


FIGURE 5 (Rectus and inversus of a "mirror" fugue, Contrapunctus 18):



The "BACH" musical signature



Friday Recital

July 19, 11 a.m., Golden Bough Theater

Suite V in c for solo cello, BWV 1011 ..... *Johann Sebastian Bach (1685-1750)*

Prelude, Allemande, Courante, Sarabande, Gavotte I, Gavotte II, Gigue

Peter Rejto, *cello*

English Canzonettas and Songs..... *Franz Joseph Haydn (1732-1808)*

The Wanderer, Sympathy, The Spirit's Song, She Never Told Her Love, Piercing Eyes

Alyce Rogers, *alto;* Elaine Thornburgh, *harpsichord*

Sonata in G for flute, violin and continuo, BWV 1038..... *J.S. Bach*

Largo, Vivace, Adagio, Presto

Julie McKenzie, *flute,* Roger Wilkie, *violin;* Peter Rejto, *cello,*
Elaine Thornburgh, *harpsichord*

Friday Recital

July 19, 3 p.m., Bethlehem Church, Monterey

Ken Ahrens, *organ*

Prelude and Fugue in b, BWV 544 ..... *Johann Sebastian Bach (1685-1750)*

Canzona in d, BWV 588 ..... *J.S. Bach*

Variations on the Chorale, "Sei gegrüsset, Jesu gütig," BWV 768 ..... *J.S. Bach*
(Hail to Thee, kind Jesus)

Fantasia in G, BWV 572 ..... *J.S. Bach*

Treś vitement, Gravement, Lentement

Passacaglia and Fugue in c, BWV 582 ..... *J.S. Bach*

Friday Recital

July 26, 11 a.m., All Saints' Episcopal Church, Carmel

Suite IV in E flat for solo cello, BWV 1010 ..... *Johann Sebastian Bach (1685-1750)*

Prélude, Allemande, Courante, Sarabande, Bourrée I, Bourrée II, Gigue

Peter Rejto, *cello*

English Canzonettas and Songs ..... *Franz Joseph Haydn (1732-1809)*

The Wanderer, Sympathy, The Spirit's Song, She Never Told Her Love, Piercing Eyes

Alyce Rogers, *alto;* Elaine Thornburgh, *harpsichord*

Sonata in G, BWV 1039 ..... *J.S. Bach*

Adagio, Allegro ma non presto, Adagio e piano, Presto

Julie McKenzie, *flute,* Roger Wilkie, *violin,* Peter Rejto, *cello,*
Elaine Thornburgh, *harpsichord*

Friday Recital

July 26, 3 p.m., Bethlehem Lutheran Church, Monterey

Ken Ahrens, *organ*
Wolfgang Basch, *trumpet*

Prelude and Fugue in c, BWV 546 ..... *Johann Sebastian Bach (1685-1750)*

Suite in D for trumpet and organ ..... *George Frideric Handel (1685-1759)*

Overture, Gigue, Aire, Bourrée, March

Variations on the Chorale, "O Gott, du frommer Gott," BWV 767 ..... *J.S. Bach*
(O God, Thou Faithful God)

Voluntary in D for trumpet and organ ..... *William Boyce (1710-1779)*

Larghetto, Vivace

Passacaglia and Fugue in c, BWV 582 ..... *J.S. Bach*

Three pieces from "Heldenmusik" ..... *Georg Philipp Telemann, (1681-1767)*

La Vaillance, La Douceur, la Générosité

Friday Recital

August 2, 11 a.m., All Saints' Episcopal Church, Carmel

Suite VI in D for solo cello, BWV 1012 ..... *Johann Sebastian Bach (1685-1750)*

Prelude, Allemande, Courante, Sarabande, Gavotte I, Gavotte II, Gigue

Peter Rejto, *cello*

Trio Sonata for Flute, Violin and Continuo from Musical Offering, BWV 1079/8 . . . *J.S. Bach*

Largo, Allegro, Andante, Allegro

Louse DiTullio, *flute;* Christiane Edinger, *violin,* Peter Rejto, *cello;* Bruce Lamott, *harpsichord*

Motet, "Singet dem Herrn ein neues Lied," BWV 225 ..... *J.S. Bach*

Festival Chorale

Priscilla Salgo, Conductor

Members of the Festival Orchestra

Friday Recital

August 2, 3 p.m., Bethlehem Lutheran Church, Monterey

Ken Ahrens, *organ*
Wolfgang Basch, *trumpet*

Voluntary in D for trumpet and organ ..... *William Walond (1725-1770)*

Grave, Moderato

Passacaglia and Fugue in c, BWV 582 ..... *Johann Sebastian Bach (1685-1750)*

Aria for trumpet and organ from Cantata, BWV 77 ..... *J.S. Bach*
"Du sollst Gott deinen Herren lieben,"

(Those shalt God, Thy Lord, love from the whole heart)

Variations on the Chorale, "Christ, der du bist der helle Tag," BWV 766 ..... *J.S. Bach*
(Christ, who is the shining day)

Sonata No. 1 in C for trumpet and organ ..... *Giovanni Bonaventura Viviani (1638-1692)*

Andante, Allegro, Presto, Allegro, Adagio

Toccata and Fugue in F, BWV 540 ..... *J.S. Bach*

Concerto in D for trumpet ..... *Giuseppe Torelli (1658-1709)*

Allegro, Adagio, Presto, Adagio, Allegro

Program Notes

Bach approached the task of creating solo works for the cello much in the same way he did everything else --he exploited the instrument's capabilities to the fullest. Suite VI, which asks for a five-string instrument extending the upper register of the cello, and Suite V with its direction to tune the A string lower, indicate Bach's desire to extend the possibilities of the instrument further.

For cellists, Bach's suites present the supreme challenge to technique, interpretation, and musical expression. Each suite consists of a *Prelude* followed by five dances; an *Allemande,* a *Courante,* a *Sarabande,* closing with a *Gigue.* The penultimate movement changes from *Menuets* in Suites I and II, to *Bourrees* in Suites II and IV, to *Gavottes* in Suites V and VI. Bach's exploitation of the instrument is further illustrated by the inclusion of a fugal section to the French overture-like prelude of the fifth suite, and the *musette*-like prelude with the long drones of the sixth. (N.B. The entire series of Bach's cello suites will be performed by Mr. Rejto at the Wednesday and Friday morning recitals).

Complementing the solo flute series of the Tuesday morning recitals, the two trio sonatas in G, BWV 1038 and 1039, each stand in a curious relationship to other works of J.S. Bach. BWV 1038 was composed on a bass to the *Violin Sonata in G,* BWV 1021, probably by one of Bach's sons or pupils. This, in turn, was arranged as *Violin Sonata in F,* BWV 1022 again by one of Bach's sons or pupils. BWV 1039 also exists as the *Sonata in G for Viola da gamba* (see Monday's recitals). Bach evidently relied on such arranging and rearranging of music both to create works for special occasions and performing conditions (perhaps when he was rushed), and also as a teaching tool for the instruction of his gifted sons and others. In the process, of course, Bach's own qualities become mixed with those of the student, and resolving the issue of authenticity presents a fascinating challenge for Bach scholars.

England long held admiration for German masters. After Handel, London embraced Sebastian Bach's youngest son, Johann Christian. In the late eighteenth century its attention turned to Joseph Haydn, who in 1791 at the age of 58 made the first of his two visits to London. The second trip, in 1794-95, seems to have yielded the *English Songs,* possibly his finest contribution to song repertory.

Two years before his death Mozart paid a visit to Leipzig where the choir surprised him with a performance of *Singet dem Herrn ein neues Lied.* Mozart was startled, and after a few measures, he exclaimed: "What is this?" After the motet was finished he exclaimed "Now, there is something one can learn from!" His attention was directed to a set of parts to Bach's motets which the Thomaskirche preserved as a sort of relic. These Mozart asked to see, and spreading the parts out around himself, he took great pleasure in assembling the music in his head. According to Friedrich Rochlitz, "forgetting everything, Mozart did not get up again until he had looked through everything of Sebastian Bach's that was there."

Program Notes

In evaluating and comparing the great virtuosos of the age, Bach's contemporaries rated him as the greatest among them at the organ. He was also renowned as an expert in the field of organ construction. No tercentenary program could be complete without a generous measure of Bach's organ works. Virtually all the forms produced by Bach are represented, from the monumental *Passacaglia and Fugue in c* to the more obscure *Canzona* and *Fantasia in G*. Several of the works deserve particular attention.

The famous passacaglia presents an eight-bar bass which Bach treats to twenty variations. In the first 10 of these the bass retains the principal idea, while at variation 11 the theme moves to the soprano. At variation 16 it returns to the bass giving the passacaglia section an overall three-part structure. Bach then follows with a fugue on the first part of the bass theme immediately introducing a more active countersubject. Together, the passacaglia and fugue form one of Bach's most powerful organ compositions.

Each program contains a set of chorale variations from a collection called *Partite Diverse* thought to have originated in Lüneburg about 1700 (i.e. when Bach was only 15 years old). Bach clearly revised the variations on *"Sei gegrüsset, Jesu gütig"* at a much later time, and this set displays a greater compositional strength. The compositions each present the respective chorale followed by seven to eleven variations.

Saturday Recital

July 20, 27, August 3, 11 a.m., Sunset Center Theater

From "The Well-Tempered Clavier" ..... *Johann Sebastian Bach (1685-1750)*

Prelude and Fugue in c, BWV 871, Book 2
Prelude and Fugue in e flat, BWV 853, Book 1
Prelude and Fugue in C, BWV 846, Book 1
Prelude and Fugue in E. BWV 878, Book 2

Fantasy in d, K. 385-G ..... *Wolfgang Amadeus Mozart (1756-1791)*

Sonata in a, K. 310 ..... *W.A. Mozart*

Allegro, Andante, Presto
Emile Naoumoff, *piano*

(Piano courtesy of Carmel Music Society)

Program Notes

Bach's collections of 48 preludes and fugues known as the *Well-Tempered Clavier* seem to have occupied him through much of his mature creative years. The autograph of Book I is dated 1722 on the cover page and 1732 at the end, though many doubt the implication of the later date. Bach continued his activity with Book II which occupied him from 1738 through 1742. Thus Mr. Naomoff's selections provide compositions spanning two decades of Bach's prelude and fugue writing.

The C minor prelude marks the first of the preludes in the second book to be in binary form, with two sections, each of which repeats. This calmly flowing prelude leads to a four-voice fugue. The E flat prelude, more contrapuntal than most of the preludes in the 48, prepares a light, happy three-voice fugue. The famous C major prelude and fugue from Book I probably needs no introduction, but special attention should be directed towards the use of *stretto* (the subject overlapping with itself) in the four-part fugue. The busy E minor prelude in 3/8 and the three-voice fugue develops a lengthy, rhythmically dense subject.

Mozart rarely composed in the minor (only two of his 50-odd symphonies are in minor, only two of 27 piano concertos), but when he did, something special seems to have happened. This is true for both the *Fantasy in d* and the *Sonata in a.*

The superb A minor sonata came from young Mozart during the ill-fated trip to Paris in 1778. Mozart and his mother arrived in the city on March 23: Anna Maria Pertl Mozart died fourteen weeks later at the age of 58. Mozart, only 22 at the time, cared little for what he found in Paris, and he wrote his father of his distaste for the present French taste in music and of his difficulty in being duly deferential to potential patrons. Despite these negative feelings toward the Parisians, Mozart stayed on in the city for six months, and during that time had probably produced this first of only two minor-key piano sonatas. Remarkably, in his maturity, this is the only work Mozart ever composed in the key of A minor. One cannot help but wonder if Mozart avoided the key because of bad associations with the time when he composed this work.

Glossary of Baroque Musical Terms

Cantata-- in the Baroque, a vocal composition set to several movements including arias, recitatives, and (optional) choruses. The cantata differs from the oratorio in that the text is generally reflective rather than narrative, teaching a lesson or a moral.

Capriccio-- a composition in a relatively free style. The term is relatively rare in the Baroque and it is applied only twice in Bach's compositions, both in early works. (see Wednesday's recital).

Chaconne-- a slow, graceful composition in triple time which, like the passacaglia, presents a series of variations on a repeated bass line or a repeated set of harmonies.

Concertino-- the soloists in an orchestral *concerto grosso,* i.e. in Bach's *Brandenburg Concerto No. 5* the *concertino* includes violin, flute, and harpsichord.

Concerto grosso-- Baroque orchestral work often including several soloists (the *concertino*) within the full ensemble (the *ripieno* or *tutti*).

Continuo-- the normal instrumental accompaniment of the Baroque era for ensemble music. The continuo includes an instrument that can play the bass line and another which can improvise harmonies from figures which appear over the bass line. Normal combinations include cello, gamba or bassoon for the bass line, and harpsichord or organ for the harmonic improvisation.

Fugue-- a composition in which a melody (subject) is announced in one voice, then imitated in another (answer). This process continues until all parts, although there are examples for six and seven voices, e.g. the *Ricercar a 6* from the *Musical Offering* on Wednesday's program. This form of imitative counterpoint was brought to its greatest maturity in the music of J.S. Bach.

Obbligato-- an obligatory instrumental part, i.e. one which cannot be omitted. For example, Bach sometimes left the harpsichord part of a chamber work to be improvised by the player. On other occasions, as in the *Sonatas for Viola da Gamba and Obbligato Harpsichord,* he composed a part which was integral to the composition.

Partita-- a term applied to instrumental pieces of the Baroque with several movements, each of dance-like character.

Passacaglia-- a composition like the *chaconne,* in which a composer makes variations of a theme introduced and usually repeated in the bass. The meter is often a slow or moderate triple time.

Ricercar-- by Bach's time, an antiquated term for fugue. Bach used the term only in his *Musical Offering* as part of the intellectual amusement contained in that work.

Ripieno-- the full ensemble or whole orchestra *(tutti)* as opposed to the *concertino,* or soloists in a *concerto grosso.*

Sonata-- an instrumental "sounding" composition as opposed to a *cantata* or a "singing" piece. The sonata of the Baroque was most often in four movements.

Suite-- a collection of dances. In the Baroque the standard order began with the *allemande* (a modern dance in quadruple meter), followed by the *courante* (faster in triple meter), followed by the *sarabande* (slow and stately in a broad triple meter). An optional dance appeared at this point and the *gigue* (fast dance in triple time) characteristically closed the suite. Many suites begin with a prelude which introduces the series of dances.

Toccata-- a keyboard composition (harpsichord or organ), generally of a virtuosic nature, in a free style employing running passages and full chords. Bach often paired toccatas with fugues.

Monday Recital

July 22, 11 a.m., Golden Bough Theater

2 **Le Rendez-Vous de Chasse** ..... *Gioacchino Rossini, (1792-1868)*

Demonstration of the nature of the valveless horn of Bach's day.
Short talk on musical history as seen through the intervals of the harmonic series.
Arthur Krehbiel, *French horn*

1 **Sonata for viola da gamba and harpsichord in C** ..... *George Frideric Handel (1685-1759)*

Adagio, Allegro, Adagio, Allegro
Judith Davidoff, *viola da gamba;* Bruce Lamott, *harpsichord*

4 **Divertimento a tre** ..... *Joseph Haydn (1732-1809)*

Moderato assai: three variations, Finale: Allegro di molto
Arthur Krehbiel, *French horn;* Mark Volkert, *violin;* Jan Volkert, *cello;*

3

Bruce Lamott

Sonata for viola da gamba
and harpsichord in G, BV

Adagio, Allegro ma non tan

Judith Davidoff, viola

Lectures

Monday, July 15, 3 p.m., Carpenter Room, Sunset Center Theater

"Johann Sebastian Bach: A Tercentenary Perspective"
Professor Paul Brainard, *Princeton University*

Monday, July 22, 29, 3 p.m., Carpenter Room, Sunset Center Theater

"Three Centuries of Johann Sebastian Bach"
Dr. Bruce Lamott

Wednesday, July 17, 24, 31, 3 p.m., Carpenter Room, Sunset Center Theater

"Splendors of the German Baroque"
Dr. Clifford Cranna

Saturday, July 20, 3 p.m., Sunset Center Theater
Saturday, July 27, August 3, 3 p.m., Carpenter Room, Sunset Center Theater

"Mass in b minor"
Professor John Hajdu, *University of California, Santa Cruz*

Concert for Young Listeners

Tuesday, July 23, 2 p.m., Sunset Center Theater

Igor Kipnis, *harpsichord*

Minuet in G Major ..... *Christian Pezold (1677-1733)*

My Lady Careys Dompe ..... *Anonymous (English, mid-16th Century)*

The Nightingale ..... *Anonymous (English, mid-17th Century)*

The Prince of Denmark's March ..... *Jeremiah Clarke (c. 1674-1707)*

Tambourin (from Suite in E Minor, 1731) ..... *Jean Philippe Rameau (1683-1764)*

Air and Variations in E Major ("The Harmonious Blacksmith") ..... *George Frideric Handel (1685-1759)*

Sonata in G major (K. 146) ..... *Domenico Scarlatti (1685-1757)*

Gigue (from French Suite No. 5 in G Major) ..... *Johann Sebastian Bach (1685-1750)*

Mozart: Rondo Alla Turca (from Sonata No. 11 in A Major, K. 331) ..... *Wolfgang Amadeus Mozart (1756-1791)*

Blues in D Minor (1976, dedicated to Igor Kipnis) ..... *Willard A. Palmer (b. 1917)*

Blue Rondo a la Turk (harpsichord version, 1982) ..... *Dave Brubeck (b. 1920)*

Demonstration of the individual characteristics of each brass instrument

Works drawn from the repertoire of the Tower Music

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Carol Klein, *conductor.*

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John Russell, *trombone.*

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The LYCEUM-CARMEL BACH FESTIVAL SUMMER WORKSHOP— a three-week instrumental workshop for students in grades 6 through 12.
DATES: June 24, 1985—July 12, 1985
Music Director: *Maestro Sandor Salgo, Music Director, Carmel Bach Festival*
Conductor-Director: *James Setapen, Associate Conductor, Denver Symphony*
Special classes will be given by:
Rosemary Waller, *Concertmistress of the Carmel Bach Festival; Principal; Cincinnati Symphony*
Mark Volkert, *Associate Concertmaster of the Carmel Bach Festival and San Francisco Symphony and other members of the Carmel Bach Festival*

For many students, summer vacation is a time for sunshine and leisure, but for participants in the summer Instrumental Workshop co-sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, summer holds much more. This year under the inspiring directorship of Maestro Sandor Salgo, music students from the Monterey Peninsula, Salinas, and even a few from out of state who are able to stay with local friends, attended the instrumental workshop, where in three weeks time they had the chance to read more music than in an entire school year. In private lessons and sectional rehearsals they received instruction in music theory and history, ensemble playing, and conducting. They read and played scores from the Festival program, as well as many other musical compositions. Chosen at spring auditions for their natural abilities and outstanding talent, these young musicians spent about 27 hours each week with professional musicians who devoted their time and talent to the workshop.

These workshops are possible only through the generous support of the David and Lucille Packard Foundations, and a number of individual donors and clubs on the Monterey Peninsula. These contributors also make it possible for the Lyceum Music Committee to offer scholarships.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization that sponsors seminars and special workshops on a variety of subjects for gifted, talented, and highly motivated young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists, and other professionals who devote their time and expertise on subjects ranging from Bach to wildflowers and from computers to veterinary medicine. This past year, the Lyceum arranged

for over 200 seminars and workshops with an enrollment of over 1500 students.

In addition to the regular seminars, the Lyceum plans to present a four-week session in the areas of science/nature, visual arts, performing arts, and humanities, each subject to be offered in one-week intervals at three grade levels.

The Lyceum program augments regular school curriculum and provides students the opportunity to discover and develop special interests and talents. For the sixth year, the Lyceum is offering Triad, a four-week summer school, co-sponsored by the three Monterey Peninsula School districts. This stimulating summer school is specifically intended for the identified gifted and talented students, grades three through seven.

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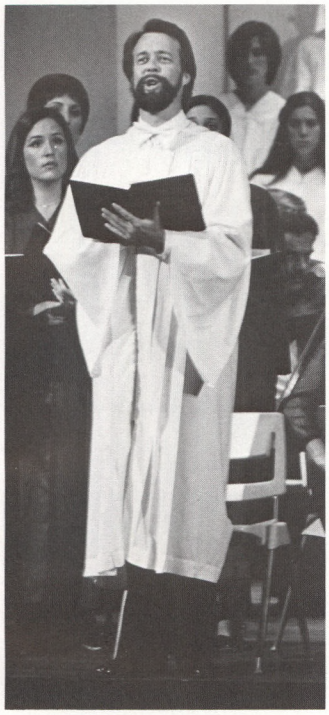

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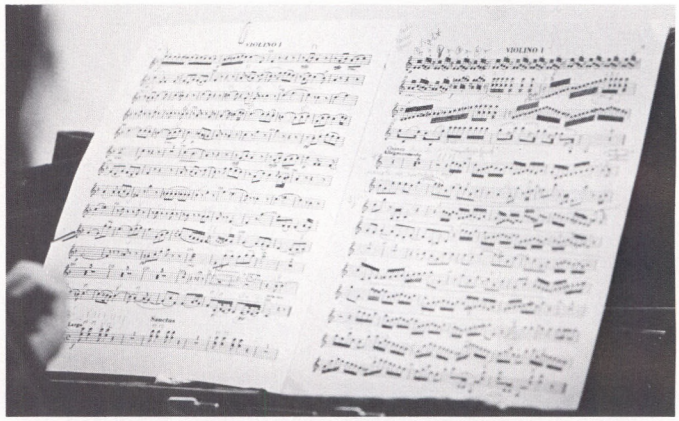

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New York
Dr. and Mrs. Howard Lee
Orinda
Mary Kay Legere
John E. Leveen
Menlo Park
Jeanette and Ernest Levens
Marina Del Rey
Phyllis Lewis
Carmel

Martin and Naty Lipp
Pacific Grove
Iris F. Litt
Carmel
William and Carol Lokke
Livermore
Mr. and Mrs. H. A. Louchhelm
Atherton
Isabel Louisson
Sacramento
Mr. and Mrs. Theodore A. Lude
Redwood City
Todd Lueders
Carmel Valley
Dr. and Mrs. H. R. Lusignan
Pebble Beach
Robert Lustig
Oakland
George W. Lytton
El Dorado Hills
Robert and Gail Maddy
Los Angeles
Roy T. Maffei
San Francisco
Sally Magee
Carmel
Cara Bradbury Marcus
Bolinas
Annabelle Markoff
Palo Alto
Jose G. Marquez
Santa Clara
Mary L. Martin
Pebble Beach
William L. Martin
Newport Beach
Robert L. Marvin, M.D.
Mill Valley

Stephen and Marianne L. Marx
Palo Alto
Mrs. Eugene D. Mayers
Oakland
Ruth M. McBride
Berkeley
Mr. and Mrs. Robert McCrary
Stockton
Alvie D. McDaniel
Sacramento
Dr. Teresa S. McIntosh
San Bruno
Ethel L. Mears
Redwood City
Drs. Edwin and Helen Mehr
San Jose
Avril Hughes Melton
Mill Valley
Michael and Christina Meltzer
Los Angeles
Mr. and Mrs. Horst Mendershausen
Santa Monica
Bernard and Marion Messinger
Pebble Beach
Nelson L. Michael
Palo Alto
Mr. and Mrs. Tim Michelson
Concord
May G. Miller
Santa Rosa
James and Juanita Moore
Sausalito
Mrs. J. Fulton Morgan
Carmel
Sandra Motley
Davis
Mrs. Fanchon Mowers
Carmel Valley

Jerome B. Munday
San Jose
Mrs. Wilma M. Murphy
San Francisco
Sharon Nichols
Hillsborough
Mr. and Mrs. Ray A. Noland
Carmel
Jeanene J. O'Brien
San Carlos
Robert and Gail O'Brien
Monterey
Jeanette O'Connor
Ojai
Alan and Jeannine Olson
Los Gatos
Dr. and Mrs. T. K. Olwin
Alamo
Frances Owen
Davis
Ruth Owen
Walnut Creek
Mr. and Mrs. Clark Palmer
Novato
Mr. and Mrs. William Parker
San Jose
Mr. and Mrs. Walter E. Paully
San Francisco
Rudolf and Jeanne Payer
Cupertino
Mr. and Mrs. J. Padgett Payne
San Francisco
Dr. Ruth J. Person
Maryland
Mrs. R. W. Peterson
Palm Springs
John F. Pfeiffer
Pebble Beach
Mrs. Nelson Phelps
Carmel
Raymond K. Pierce
Kentfield
Frank Plash
San Bernardino
Elizabeth Pope
Berkeley
Mr. and Mrs. R. E. Porch
Temple City
Mrs. Thomas B. Porter
Watsonville
Roger W. Poyner
San Jose
Jay J. Protass, M.D.
Piedmont
Shirley Prussin
Carmel
Charles W. Puckett
Fresno

Dr. and Mrs. Donald E. Pugh
Pearlblossom
Dr. and Mrs. R. W. Purvis
Modesto
Nancy Buck Ransom
Monterey
Mr. and Mrs. Howard Raphael
Palo Alto
Mrs. Richard Ratcliff
Santa Cruz
Mrs. William Reese
Los Gatos
John C. and Joan C. Reid
Porterville
Richard Reinhardt
Carmel
Jeffrey W. Rice, M.D.
Monterey
Loren W. Rice
Carmel
Robin Robbin
Foster City
Mr. and Mrs. John D. Roberts
San Jose
Richard Robinson
Massachusetts
Mr. and Mrs. Dwain Rockie
Sunnyvale
Wayne A. Rose
San Jose
Lee G. Rosenberg
Los Angeles
Mr. and Mrs. C. E. Rosenfeld
Berkeley
Marian S. Rumberger
Sacramento
Mr. and Mrs. G. E. Rydberg
Walnut Creek
Dr. and Mrs. John J. Sampson
San Francisco
Beatrice Saso
Carmel
Mileva Saulo
Salinas
Charles Schimmel
Monterey
Priscilla and Thomas Schleich
Santa Cruz
Ruth and Paul Schlotterbeck
Los Alamitos
Lida Schneider
Jenner
Helmut and Doris Schroeder
Carmichael
Ursula and Anneliese Schroeder
Carmichael
Mrs. Beth Schuett
Carmel

Dr. and Mrs. Nathan Schultz
Walnut Creek
Mr. and Mrs. K. M. Schwarz
Belmont
Marilyn Power Scott
Santa Barbara
Dr. and Mrs. D. O. Seevers
Fullerton
Paul and Judith Sengstock
Torrance
Mrs. George F. Sensabaugh
Palo Alto
Terry Shaftel
San Jose
Marion Shefik
Carmel
Dr. and Mrs. Furman Sheppard
San Diego
Roger Shiffman
Carmel
Mrs. Esther Sigal
San Francisco
Mr. and Mrs. Jon Siler
Carmichael
Mary R. Simpson
Campbell
Howard and Joan Sitton
Carmel
Mr. and Mrs. Howard W. Sitton
Big Sur
Ms. Shirley Slick
Rio Del Mar
Mrs. Joseph W. Small
Carmel Valley
Mr. and Mrs. R. G. Smart
Carmel
Anthony Smith, M.D.
Salinas
Deborah and Brewster Smith
Santa Cruz
Grace Marie Smith
San Pedro

Mr. and Mrs. Bruce Lannes Smith
Carmel
Dr. and Mrs. S. L. Soss
Walnut Creek
Charles M. Spencer
Modesto
Roberta Spiegl
Carmel
Dr. and Mrs. Thomas L. Steding
Los Altos
Marc R. and Suzanne L. Stein
Los Angeles
Lawrence Stern
Menlo Park
Mrs. Albert Stoesser
Carmel
Mrs. Don Stone
Monterey
Dr. and Mrs. J. Garland Stroup
Sacramento
Mrs. L. Wallace Sweetser Jr.
Carmel
Klara Szanto
Hillsborough
Edith and Robert Tannenbaum
Carmel
Michael and Darlene Tarlton
Placerville
Melissa Jane Taylor
Carmel Valley
Dr. and Mrs. G. C. Temes
Los Angeles
Rev. Joan Thatcher
Berkeley
Jacques P. and Emily Thiroux
Bakersfield
Mrs. Mitzi Thornton
Belvedere
Richard C. Thurm
Los Angeles
Mrs. Ilse Tinkham
Morgan Hill

G. James Tobias
Los Gatos
Mr. and Mrs. Hans A. Toepfer
Los Altos
Mary Louise Tomblin
Carmel
D. R. Torrey
Sunnyvale
J. Breck and Nancy P. Tostevin
Carmel
Dr. Helen G. Trager
Carmel
Dr. Elizabeth Welt Trahan
Monterey
Carol A. Trefethen
Berkeley
Phil Urner
Bakersfield
Mr. and Mrs. Donald T. Valentine
Woodside
Dr. and Mrs. James E. Wade
San Jose
Mr. and Mrs. James Wagstaff
Palo Alto
Mrs. Matt Wahrhaftig
Piedmont
Fred J. Wallace
Coyote
Mrs. R. S. Wallace
Carmel Valley
Mr. and Mrs. R. F. Walters
Davis
Stuart and Paula Walzer
Beverly Hills
Mrs. F. John Ward
Carmel
Ronald and Barbara Wardrop
Menlo Park
Jean Warriner
Carmel
Benjamin Warwick
San Leandro
Miss Sheila F. Webster
Carmel
Mrs. James H. Wells
Carmel
Mr. and Mrs. Jack I. Weymer
Saratoga
Mr. and Mrs. Baird Whaley
Berkeley
Raymond Wheeler
Atherton
Howard White
Palo Alto
William W. Whitley
Colorado
Mr. Eben Whittlesey
Carmel

Donald and Roberta Wiesner
Carmel
Ben and Lyn Williams
Malibu
Dr. and Mrs. James A. Williams
Sacramento
Mr. and Mrs. D. G. Williams
Pebble Beach
Dr. Felix Wimpfheimer
New York
Alan M. and Rae M. Winslow
Pleasanton
Prof. and Mrs. K. E. Woehler
Carmel Valley
Donald Wolf
Salinas
Mr. and Mrs. T. E. Woodhouse
Berkeley
Edwin and Pauline Wrenn
Gualala

Season Ticket Holders

Week One

Lila B. Adams
Carmel
Mrs. Ansel Adams
Carmel
Linda E. Anderson
Palo Alto
Mrs. Ralph B. Atkinson
Monterey
Mr. and Mrs. Charles Aucutt
Pebble Beach
Walter Baker
Sonoma
Dr. Russell Bell
Tiburon
Bert Berg
Monterey
Mr. and Mrs. Edward G. Bernstein
Carmel
Mr. and Mrs. J. L. Billwiller
Carmel
Constance D. Birkholm
Solvang
Mr. and Mrs. M. B. Boissevain
Novato
Mr. S. G. Brien
Carmel
Gloria C. Brownell
Washington
Lloyd and Elisabeth Bruno
Sacramento
Mr. and Mrs. Howard Bucquet
Carmel Valley
Mr. and Mrs. G. L. Bulkley
Carmel
Mr. and Mrs. John S. Burd
Carmel Valley
Thomas W. Burton
Newport Beach
Mrs. Herbert Cabral
Los Altos Hills
John K. Carroll
Lafayette
Catherine and Frederick Chen
Aptos
Mrs. Raymond B. Chrisman
Atherton
M. C. Christensen
Carmel
Steven S. and Carolyn B. Conner
El Cajon
County Bank and Trust
Santa Cruz
Elizabeth Croftan
Pacific Grove
Mrs. John Crosby Jr.
San Francisco
Arthur and Joanna Dahl
Pebble Beach
Joyce Lyon Dahl
Carmel
Alan and Janet Davidson
Mill Valley
Mary L. De Paoli
Carmel
Mr. Walter Alfred De Martini
Mill Valley
Mr. and Mrs. John L. Dugdale
Carmichael
Sharon Dunn-Crouse
Saratoga
Gene Englund
Texas
Mr. and Mrs. Robert Ernst
Carmel
Nana Faridany
Carmel Valley
Gary and Coralie Farnham
Atherton
Mr. and Mrs. John W. Farr
Carmel
Mrs. Arleen Farrow
Carmel Valley
Mrs. Ruth P. Fenton
Carmel
Mr. and Mrs. John M. Fleharty
Carmel
Robert and Fanny Folkoff
Carmel
Dr. and Mrs. Willys W. Folsom
Sacramento
Dr. and Mrs. John Douglas Forbes
Virginia
Gerald McC. Franklin
Santa Barbara
Kemp and Alice Frederick
San Carlos
Norman H. Friedrichs
Paso Robles
Mr. and Mrs. Leon B. Garden
Monterey
Mr. and Mrs. Harold Gershinowitz
New York
Jane Alexander Gladden
Los Angeles
Dr. and Mrs. Richard Goldberg
Los Angeles
Jerrold Goldman
Millbrae
Dr. and Mrs. Thomas Goleeke
Washington
Mr. and Mrs. Robert M. Graham
Pebble Beach
Ruth E. Graham
Rolling Hills Estates
Mrs. George Grant III
Monterey
Richard and Mary Ann Gray
Huntington Beach
Mr. and Mrs. Bruce Grimes
Carmel
Rev. Walter and Lois Grumm
San Francisco
Earl Hagadorn
Holmwood
Mr. and Mrs. George Hale Jr.
San Francisco
Mrs. Thomas G. Hall
Orange
Dr. and Mrs. Thomas N. Hall
Salinas
Mr. and Mrs. John R. Hanford
Paradise
Hugh Hannon
Carmel
Mr. and Mrs. Steve Harbison
Los Angeles
Mr. and Mrs. Richard H. Harger
Bakersfield
James and Sara Harkins
Carmel
Dr. and Mrs. A. S. Harris
Carmel
Mr. and Mrs. Robert D. Heater
Carmel
Dr. Friedy B. Heisler
Carmel
Dr. and Mrs. Robert S. Hepler
Encino
Mr. and Mrs. Kenneth E. Hill
Rancho Santa Fe
Spencer and Carol Hinkle
San Jose
Norman Jean Hodges
Carmel
Dr. and Mrs. Julian Huebscher
Los Angeles
Joan Huxtable
Washington
Mr. and Mrs. Louis B. Jacobson
Pacific Palisades
Henri and Barbara Jeanrenaud
Scotts Valley
Mary Harley Jenks
Oakland
Mrs. Sarah Eleanor Jennings
Salinas
Rev. George E. Johnson
Tiburon

Mr. and Mrs. Brian R. Jones
Boulder Creek
Mr. and Mrs. Stephen B. Kahn
Carmel
Gene Keiser
Rancho Mirage
Donald R. Kellogg, M.D.
Salinas
Mr. and Mrs. Hank Ketcham
Pebble Beach
Dr. and Mrs. Samson B. Knoll
Carmel
Mr. and Mrs. Thaddeus Krecki
Pebble Beach
Irene Lagorio
Carmel
Mrs. Kenneth A. Learned
Pasadena
Dr. and Mrs. A. E. Lewis
Davis
David Lubman
Westminster
Mr. and Mrs. Parley W. Madsen
Concord
Roy T. Maffei
San Francisco
Dr. and Mrs. Arnold Manor
Carmel
Rudy and Catherine Marcus
Sonoma
Mr. and Mrs. Mark S. Massel
Carmel
Anne McFarlane
Clovis
D. and J. McClean
Los Gatos
James M. McSherry
Monterey
Suzanne W. Meem
Carmel
Susan Merwin
Carmel
Harriet Middleton
Walnut Creek
Mr. and Mrs. Robert W. Miller
Palos Verdes Estates
May G. Miller
Santa Rosa
Dr. and Mrs. John A. Mitchell
Carmel
Mr. and Mrs. George E. Montgomery
Carmel
Virginia P. Moore
Salinas
Roberta Mora
Virginia
Mr. and Mrs. Lloyd Morain
Carmel
Alexandra Morrow
Carmel
Mrs. Dwight W. Morrow Jr.
Carmel Valley
Mrs. Fanchon Mowers
Carmel Valley
Frank Murphy
Pebble Beach
Charles and Connie Nahnsen
Alameda
Nizza Nedeff
Carmel Valley
Dr. and Mrs. Pedro J. Neustaedter
Mexico
Dr. and Mrs. James W. Newell
Atherton
Mr. and Mrs. Einar Nilsson
Carmel
Robert and Gail O'Brien
Monterey
Dr. Kimberly M. Oman
Monterey
Mr. and Mrs. Harold Ostergren
Pebble Beach
Mr. and Mrs. Clark Palmer
Novato
Sabreh Parvizi
Salinas
Geoffrey Patch
Carmel Valley
Mrs. Harold R. Pedley
Pacific Grove
Mr. and Mrs. William D. Penpraze
Pacific Grove
James and Carola Phelps
Torrance
Dr. and Mrs. Alan Polsky
Rancho Palos Verdes
Robert and Susan Prentice
San Juan Bautista
Dr. and Mrs. Donald E. Pugh
Pearlblossom
Nancy Buck Ransom
Monterey
Mr. and Mrs. Howard Raphael
Palo Alto
David Rayne-Willard
Carmel Valley
Mr. and Mrs. Kenneth R. Reeves
El Cerrito
Daniel and Susan Reith
Pacific Grove
Mr. and Mrs. J. Reutlinger
Berkeley
Jeffrey W. Rice, M.D.
Monterey
Mr. and Mrs. Lorenzo A. Richards
Carmel

Mr. and Mrs. Frank Roberts
Palo Alto
Mr. and Mrs. Lee E. Rosen
Carmel
Mr. and Mrs. Lawrence Moore Rothrock
Rancho Palos Verdes
Mr. and Mrs. Marshall A. Rutter
Los Angeles
Beatrice Saso
Carmel
Jack Sassard
Carmel Valley
Lida Schneider
Jenner
James Schwabacher
San Francisco
Dr. and Mrs. D. O. Seevers
Fullerton
Susan Sheehan
Mountain View
Dr. and Mrs. Leo Shishmanian
Fresno
Mr. and Mrs. J. R. Shooter
Carmel
Mrs. Esther Sigal
San Francisco
Mary R. Simpson
Campbell
Mr. and Mrs. Bruce Lannes Smith
Carmel
Mr. and Mrs. Raymond M. Smith
Carmel
Mr. and Mrs. George E. Sperling Jr.
Pebble Beach
William K. Stewart
Carmel
Mrs. M. Stranahan
Carmel Valley
Howard D. Straus
Carmel
Mr. and Mrs. Arthur H. Stromberg
Hillsborough
Monte Stull
Fresno
Mr. and Mrs. Robert L. Sullivan Jr.
Fresno
Mrs. L. Wallace Sweetser Jr.
Carmel
Edith and Robert Tannenbaum
Carmel
Everett L. Taylor
Arroyo Grande
Eva Tomlinson
Palo Alto
Arleene J. Torri
Monterey
Tunia M. Van den Bout
Marysville
Mrs. Mary van Lear
Pacific Palisades
Mr. and Mrs. Robert von Pagenhardt
Carmel Valley
William Wachter
Virginia
Mary B. Waldo
Palos Verdes Estates
Mr. and Mrs. Robert B. Walker
Carmel
Robert H. Wallyn, M.D.
Monterey
Ronald and Barbara Wardrop
Menlo Park
Jean Warriner
Carmel
Debra Weinshenker
Palo Alto
Rev. and Mrs. Charles Whiston
Carmel
Maria Wilhelm
Carmel

Dr. and Mrs. James A. Williams
Sacramento
Alan M. and Rae M. Winslow
Pleasanton
Mrs. Elizabeth J. Winters
Carmel
Dr. and Mrs. Robert A. Witzeman
Arizona
Prof. and Mrs. K. E. Woehler
Carmel Valley
Dr. and Mrs. Harry Wolff
Salinas
Anne C. Woolworth
Carmel
Dr. and Mrs. Max S. Wortman Jr.
Tennessee
Mrs. Fritz Wurzmann
Carmel
Dr. and Mrs. Robert D. Yee
Santa Monica
Mr. and Mrs. James G. Ziegler
Carmel Valley

Week Two
Robert Abinante
Monterey
Miss Marian Adams
Carmel
Mr. and Mrs. Lewis Alabaster
Carmel
Dr. and Mrs. Basil I. Allaire
Carmel
Raissa and Wm. G. Allayaud
Santa Cruz
Richard C. Anderson
Mountain View
Margaret B. Arnold
Carmel
Mr. and Mrs. Stanley H. Bacon
Northridge
Calvin and Sue Ann Baldwin
Farmersville
Mr. and Mrs. Gerald Barton
Monterey
Lucerne Beal
Menlo Park
Miss Joy E. Belden
Laguna Beach
Miss Helen Belford
Laguna Beach
Mr. and Mrs. Kim Bell
Los Angeles
Richard and Susan Bell
Long Beach
Mr. and Mrs. Henry F. Benkiser
Oakland
Connie Benz
Mill Valley

Mr. and Mrs. Edward G. Bernstein
Carmel
Dr. and Mrs. W. George Bingham
Modesto
James and Sandra Birk
Sunnyvale
Dr. and Mrs. Robert L. Black
Monterey
Mr. and Mrs. Melvin Blevens
Carmel Valley
Mildred and Herbert Block
San Francisco
Eva M. Spitz Blum, Ph.D.
Woodside
Marshall L. Booker
New Jersey
Roy Bossier
Carmel
Mr. and Mrs. Robert H. Braun
San Mateo
Mr. and Mrs. John W. Broomhead
Pebble Beach
Jewell Brown
Carmel
Ross Brown
Carmel
Dr. and Mrs. Wm. H. Brunie
Glendale
Guli Buchanan
St. Helena
Mr. and Mrs. Howard Bucquet
Carmel Valley
Mr. and Mrs. Robert R. Buell
Palo Alto

Fred and Mary Buskirk
New Mexico
Mary Jo Morton Cain
Pacific Grove
Mr. and Mrs. Norman Canright
San Francisco
Mr. and Mrs. William S. Cary
Kentfield
Edward N. Chapman Jr.
New York
Richard F. Chapman, M.D.
Palo Alto
Mr. and Mrs. Cyril Chappellet
Pebble Beach
Harry Chinn
Seaside
Mrs. Raymond B. Chrisman
Atherton
Elizabeth A. Christian
Pacific Grove
Mr. and Mrs. James V. Clark
Carmel
Mr. and Mrs. Willard G. Clark
Hanford
Judith N. Colburn
Beverly Hills
Mr. and Mrs. Lee S. Cole
Novato
Mrs. Calvin G. Collins
Menlo Park
Marilyn J. Cooper
Los Gatos
Mr. and Mrs. John E. Crossen
Monterey
Mrs. Richard Danforth
Carmel Valley
Marlene Milly Deegan
San Carlos
John J. Demas, M.D.
San Francisco
Mr. and Mrs. John M. DeMers
Carmel
Andre and Kathryn Dermant
Palo Alto
Mr. and Mrs. Joseph J. Digiovanni
Los Altos
Lillian Dinniman
Carmel
Sue Dixon
Carmel
Dr. and Mrs. Robert A. Doyle
Carmel Valley
Gene Driskill
Long Beach
Mr. and Mrs. James E. Dunlap
Carmichael
Traylor Dunwoody
Carmel

Mrs. Mary Iris Dye
Hemet
Mrs. Harwell Dyer
Carmel Valley
Paul and Lyn Eastman
Carmel
Dr. and Mrs. William Eaton
San Francisco
The Rev. and Mrs Dwight Edwards
Pacific Grove
Dr. and Mrs. James W. Egan Jr.
Salinas
Mr. and Mrs. Dennis Eisenberg
Beverly Hills
Mr. and Mrs. Keith B. Evans
Carmel
Mr. and Mrs. Davis Factor Jr.
Carmel
Mrs. Samuel P. Felix Jr.
Carmel
Mrs. Ruth P. Fenton
Carmel
Ralph and Virginia Forst
Whittier
Laurent B. Frantz
Palo Alto
Dr. and Mrs. James C. Fraser
Massachusetts
Dr. and Mrs. A. Freedman
San Bernadino
Leah Beth and Robert H. Frost
San Jose
Dr. and Mrs. Nicoll Galbraith
Modesto
Mary Galleher
Pacific Grove
Mr. and Mrs. Donald P. Gaver
Carmel
Mr. and Mrs. Harry Gewertz
Santa Monica
Dr. and Mrs. Philip K. Gilman Jr.
Watsonville
Mr. and Mrs. Harry Goebel
Carmel
Dr. and Mrs. Orville J. Golub
Carmel
Pierre V. Gousse
San Diego
Roger Grace
San Francisco
Richard and Mary Ann Gray
Huntington Beach
Mr. and Mrs. William Griscom
San Francisco
Dr. and Mrs. Morris Gutterman
Palo Alto
Mrs. G. H. Guttridge
Palo Alto

Dr. and Mrs. Gustave Gyori
Pebble Beach
Prof. Harry E. Handler
Monterey
Christian and Katherine Hansen
Napa
Mr. and Mrs. F. Dail Harper
Oklahoma
Linda C. Harris
Carmel Valley
Clell Harrison
Carmel
Evelyn D. Hart
St. Helena
Mr. and Mrs. Harry E. Hartzell
Portola Valley
Mr. and Mrs. H. T. Hatch
Sacramento
Paul A. Hayes
San Jose
Miss Aileen Healy
Portola Valley
Robert W. Heinzman
Carmel
Dr. and Mrs. Richard J. Henry
Carmel
Dan and Lori Hepler
Riverside
Mrs. Jack C. Herron
Carmel
Lynn and Robert Hetland
Los Altos
Drs. Julius and Ruth Heuscher
Los Gatos
Mrs. Marjorie D. Hilton
Hemet
Mrs. E. O. Hocker
Carmel
Mr. and Mrs. Tony Horning
Carmel
Kay House
Carmel
Mr. and Mrs. William S. Howe Jr.
Inverness
Mrs. James E. Hull
Salinas
Mrs. W. G. Hunter
Pasadena
Mr. and Mrs. Robert C. Huntley
Carmel
Adelaide and Bill Iverson
Menlo Park
Dr. and Mrs. Robert Jameson
Portola Valley
Dr. H. W. Johnstone
Carmichael
Mrs. Barton Jones
San Marino

Seymour and Evelyn Jurow
San Francisco
Mr. and Mrs. Harry Keeler
Carmel
Wayne and Phyllis Kelley
Carmel
Claire M. Kennedy
Carmel
David B. Kennedy
Menlo Park
Mr. and Mrs. Stephan G. Kornicker
Atherton
Gerald J. Kost
Davis
Dr. and Mrs. John Kregzde
Los Alamitos
Mr. and Mrs. Alexander H. Kuhnel
Santa Rosa
Mrs. John Sterling Lane
San Francisco
Patricia Lane
Pacific Grove
Kathi Lares
Pacific Grove
Gloria B. Larsen-Bach
Fresno
Elizabeth and Ed Leeper
Monterey
Drs. Charles and Margaret Leftwich
San Jose
Hans A. Lehman
Carmel
Anthony U. Leitner
North Hollywood
Jeannette and Ernest Levens
Marina Del Rey
Irene C. Lim
Carmel Valley
Mr. and Mrs. Wood Lockhart
Sausalito

Joann Lombardo
Danville
Mrs. Bernard J. Lonsdale
Sacramento
Mr. and Mrs. Frank P. Mack
Sacramento
Lt.C. and Mrs. J. R. Malpass
Fountain Valley
Cara Bradbury Marcus
Bolinas
Mr. and Mrs. Jesse Markel
Belvedere
Roger M. Martin
Monterey
Robert L. Marvin, M.D.
Mill Valley
Kim and Judy Maxwell
Palo Alto
Ruth M. McBride
Berkeley
Mrs. Frederick H. McCrea
St. Helena
Alvie D. McDaniel
Sacramento
Gwendolyn McEwen
Monterey
Mrs. Myron McFarland
Monterey
Anne McFarlane
Clovis
Drs. Edwin and Helen Mehr
San Jose
Drs. Knox and Carlotta Mellon
Piedmont
Mrs. Marjorie S. Merwin
Carmel
Bernard and Marion Messinger
Pebble Beach
Dave and Judy Metz
Carmel

Valentine Miller
Carmel
Mr. and Mrs. McKenzie Moss
Carmel
Dr. and Mrs. Seeley W. Mudd
Carmel
Patricia L. Mullin
Oakland
Barbara H. Niven
Carmel
Dr. Beatrice Nold
Fremont
Mr. and Mrs. David Packard
Los Altos
Mr. and Mrs. John R. Page
Carmel
Harkmoon Paik
Monterey
Judge and Mrs. Harkjoon Paik
Carmel Valley
Dr. and Mrs. Shepard F. Palitz
Bakersfield
Rudolph Panholzer
Carmel
Bradford Parker
Monterey
Dr. and Mrs. Sydney R. Parker
Carmel
Mrs. Peggy Parker
Los Angeles
Miriam Patchen
Palo Alto
Charles K. Pattison
North Hollywood
Louis and Katheryne Penfield
Menlo Park
Willam and Renee Petersen
Carmel
Mrs. R. W. Peterson
Palm Springs
Mrs. Nelson Phelps
Carmel
Mr. and Mrs. Bernard J. Pluth
Monterey
Mrs. Geraldine S. Poole
Yuba City
Elizabeth Pope
Berkeley
Mrs. Thomas B. Porter
Watsonville
Mrs. Richard Ratcliff
Santa Cruz
Dr. and Mrs. Harding Rees
Los Gatos
Mrs. William Reese
Los Gatos
Loren W. Rice
Carmel

Mr. and Mrs. Dwain Rockie
Sunnyvale
Dr. George W. Rommel
Carmel
Dr. and Mrs. Steven Rosefielde
North Carolina
James Ryan
Monterey
Dr. and Mrs. Warren G. Schlinger
Pasadena
Mr. and Mrs. W. H. Scholefield
Pebble Beach
Mr. and Mrs. Frank H. Schramm
Iowa
Mr. and Mrs. S. Donald Schwabacher
Atherton
David Schwartz
Carmel
Dr. and Mrs. Stanton G. Schwartz
Danville
June Schwartz
Carmel
Anne F. Scoville
Pebble Beach
Mr. and Mrs. Melvin Seeman
Malibu
Mr. and Mrs. Theodore R. Seton
Berkeley
Jane and Art Shedlin
Carmel
Mrs. Enji Shikuma
Watsonville
Betty Shults
Iowa
Mr. and Mrs. Glen T. Simpson
Saratoga
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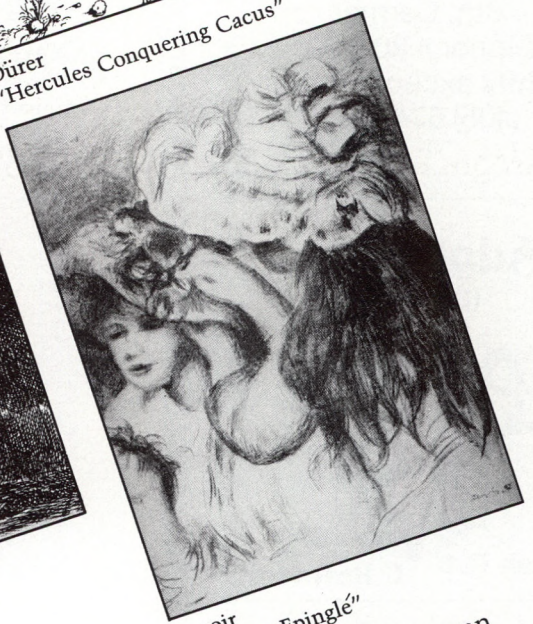

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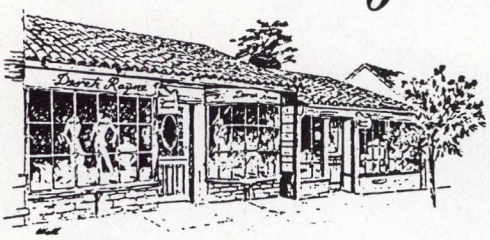

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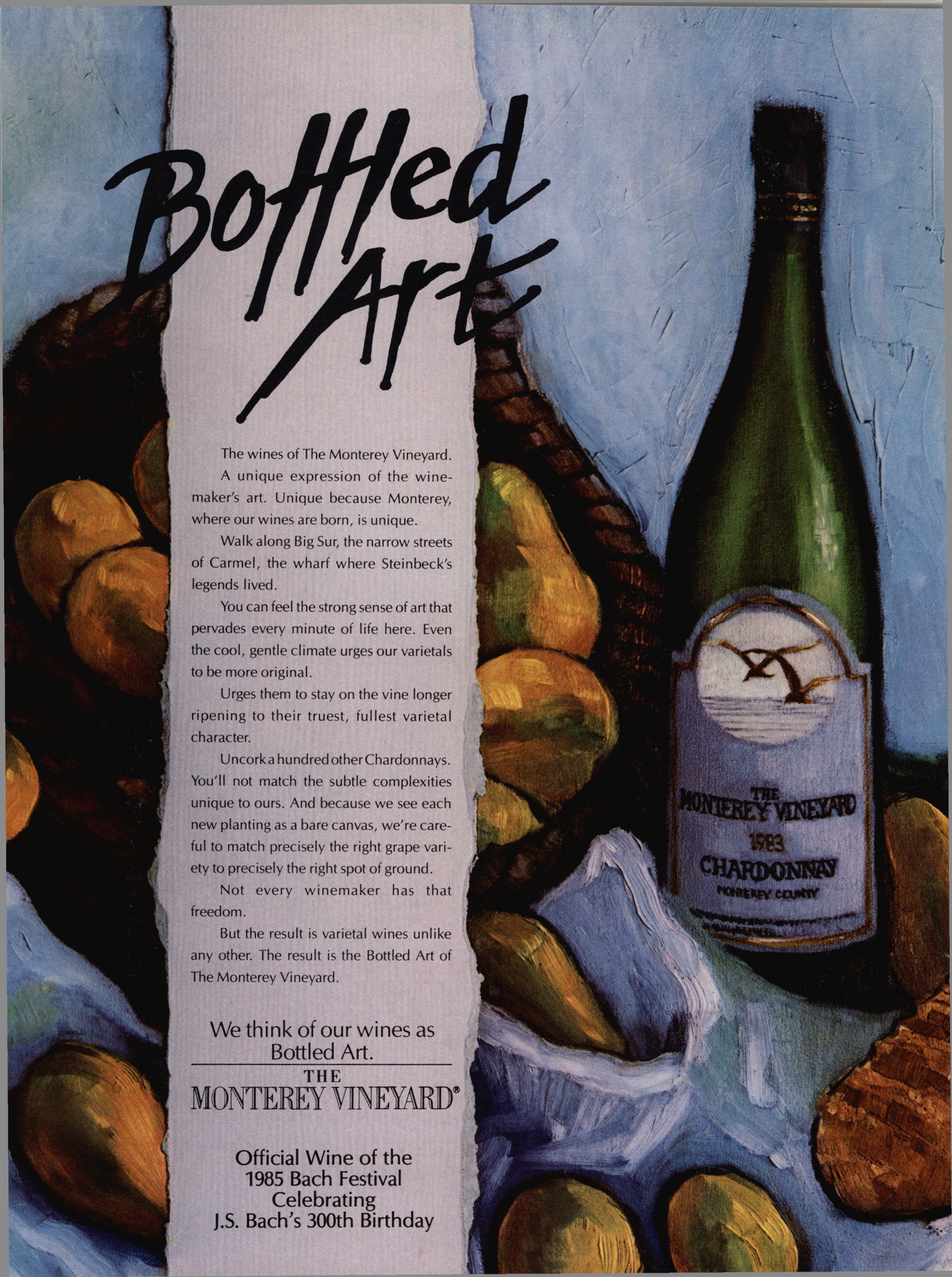

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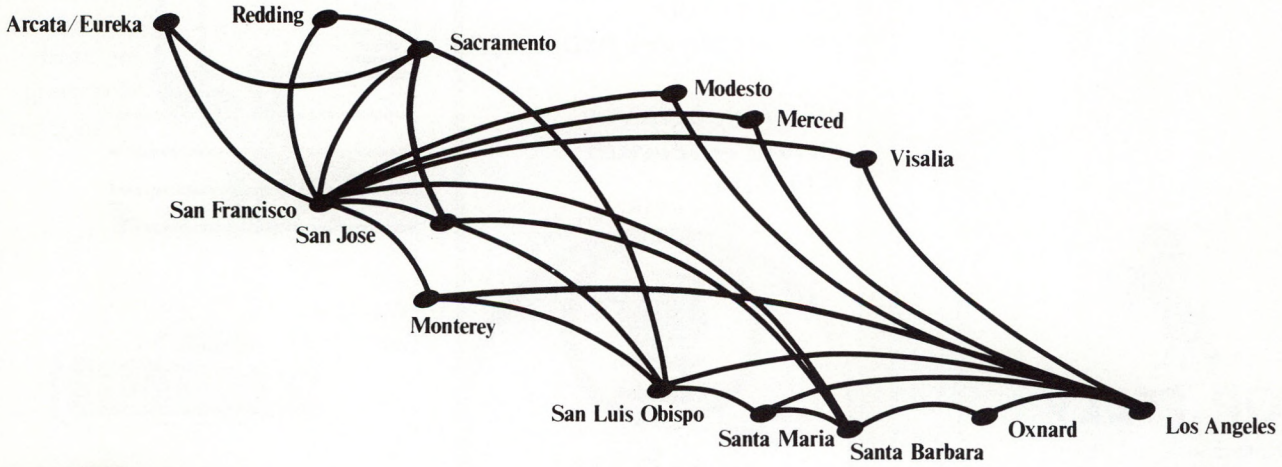

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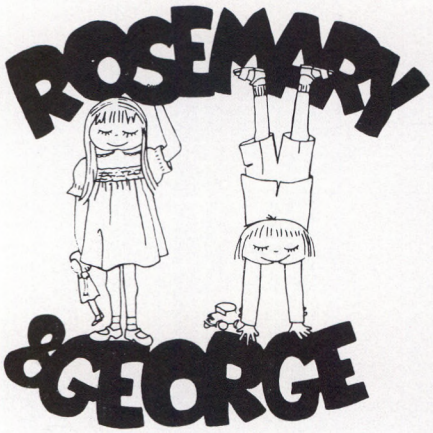

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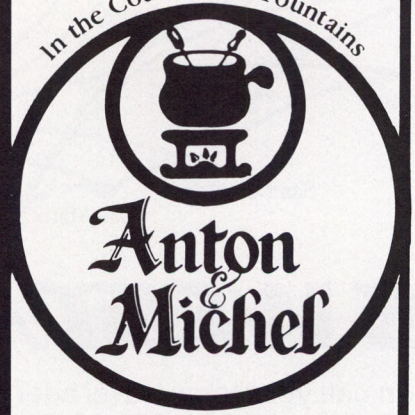

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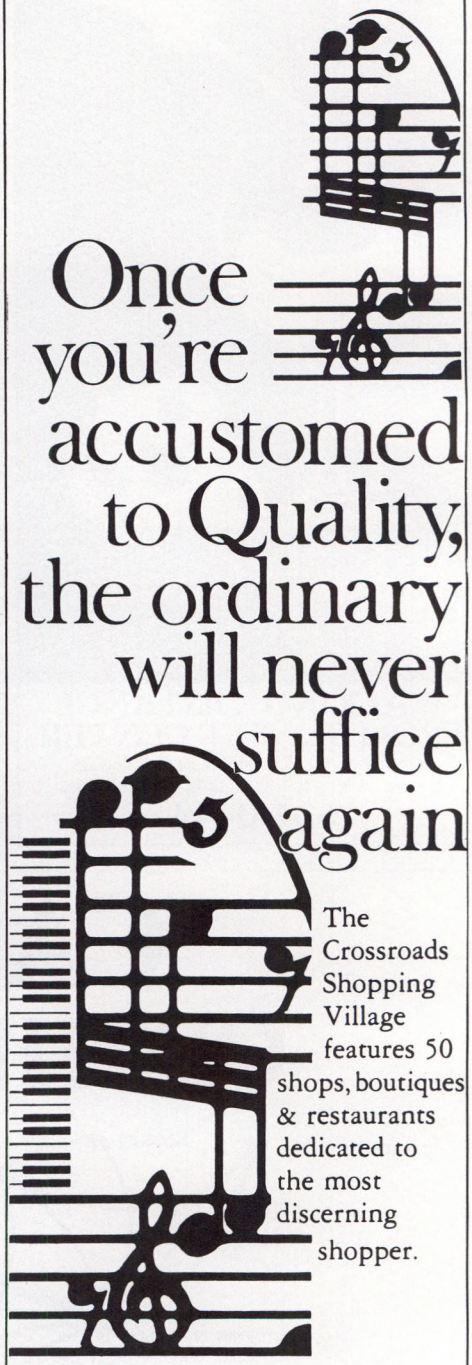

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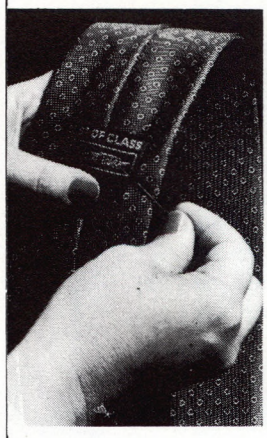

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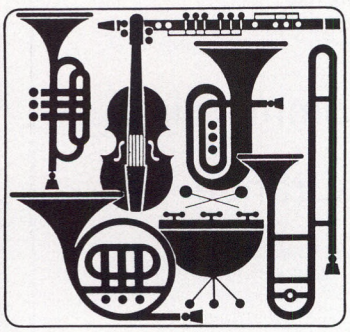

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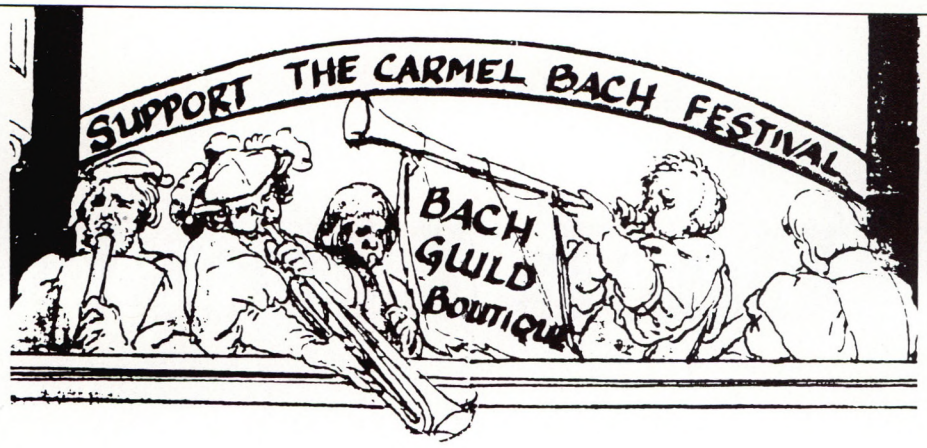

The Bach Boutique which celebrates its fifth year and Bach's Tercentenary is proud to present to you several exclusive and heirloom quality gift items and an expanded book section.

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The Boutique will be open before and after evening concerts at Sunset Theater and this year will be open one hour prior to daytime events being held at Sunset Center.

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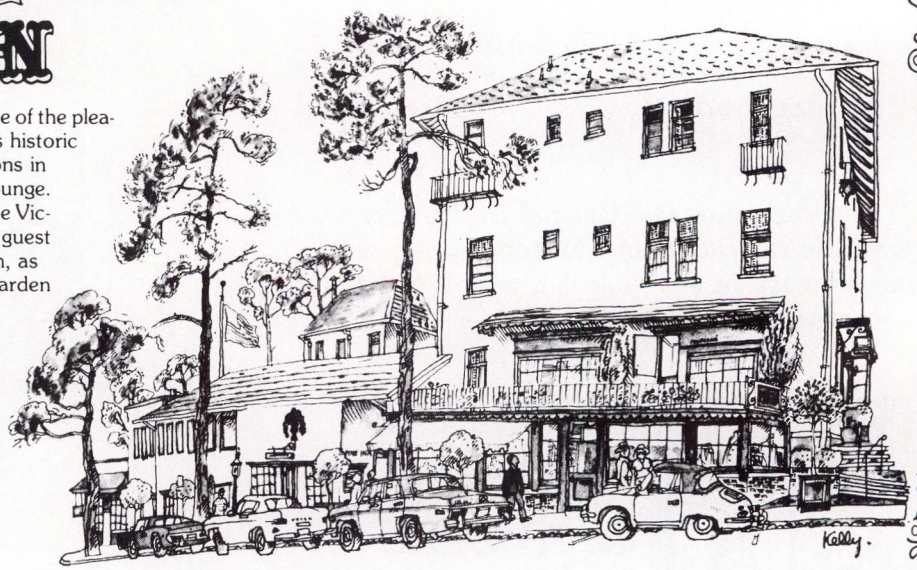

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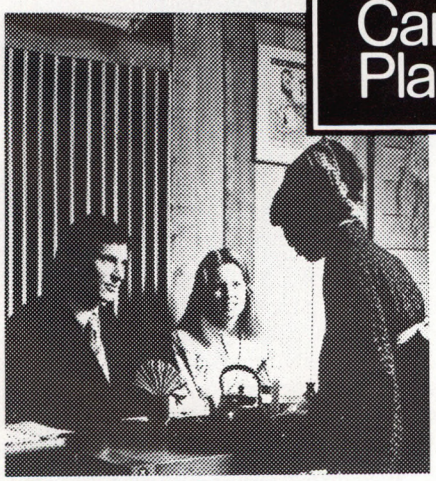

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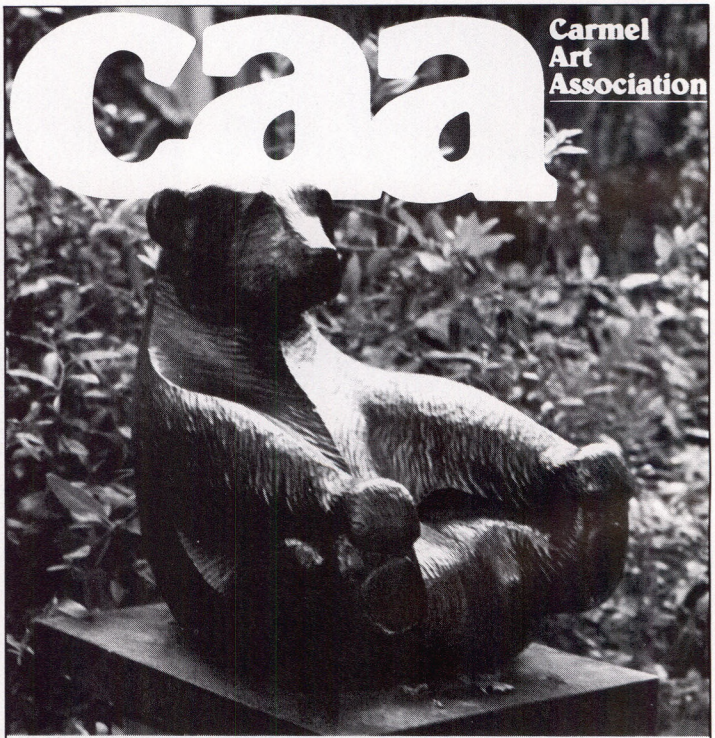

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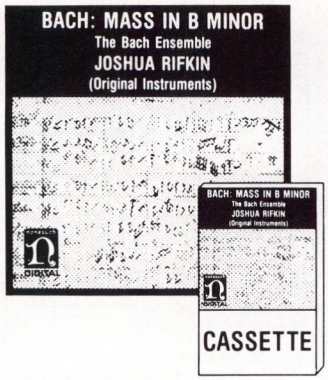

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Joshua Rifkin
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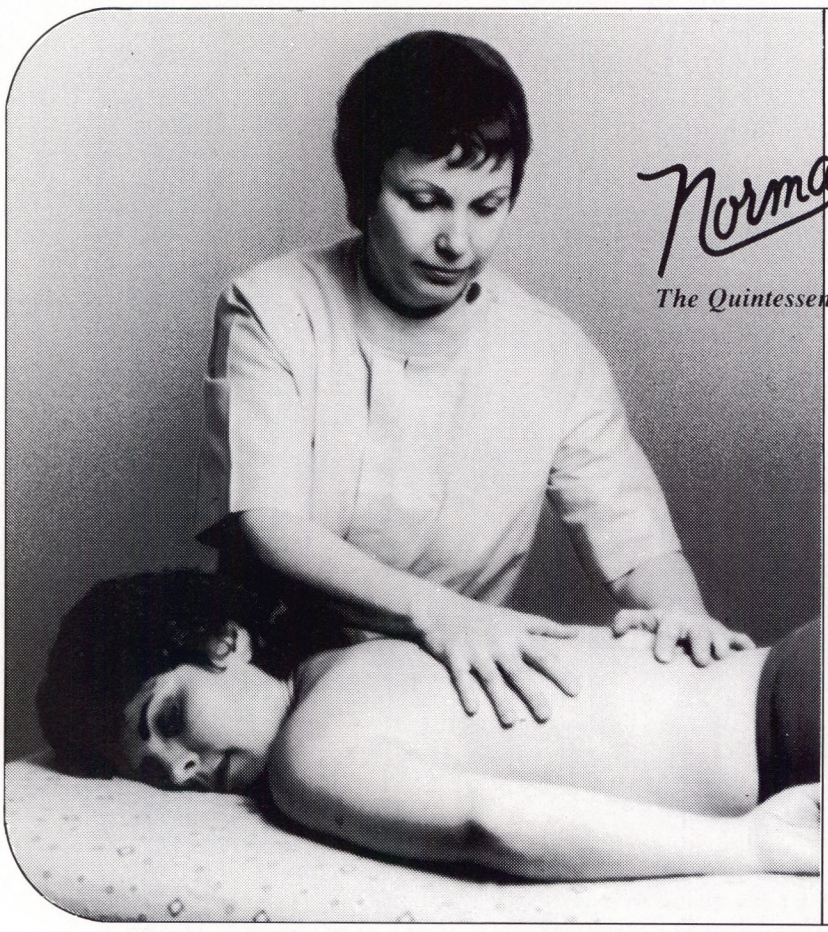

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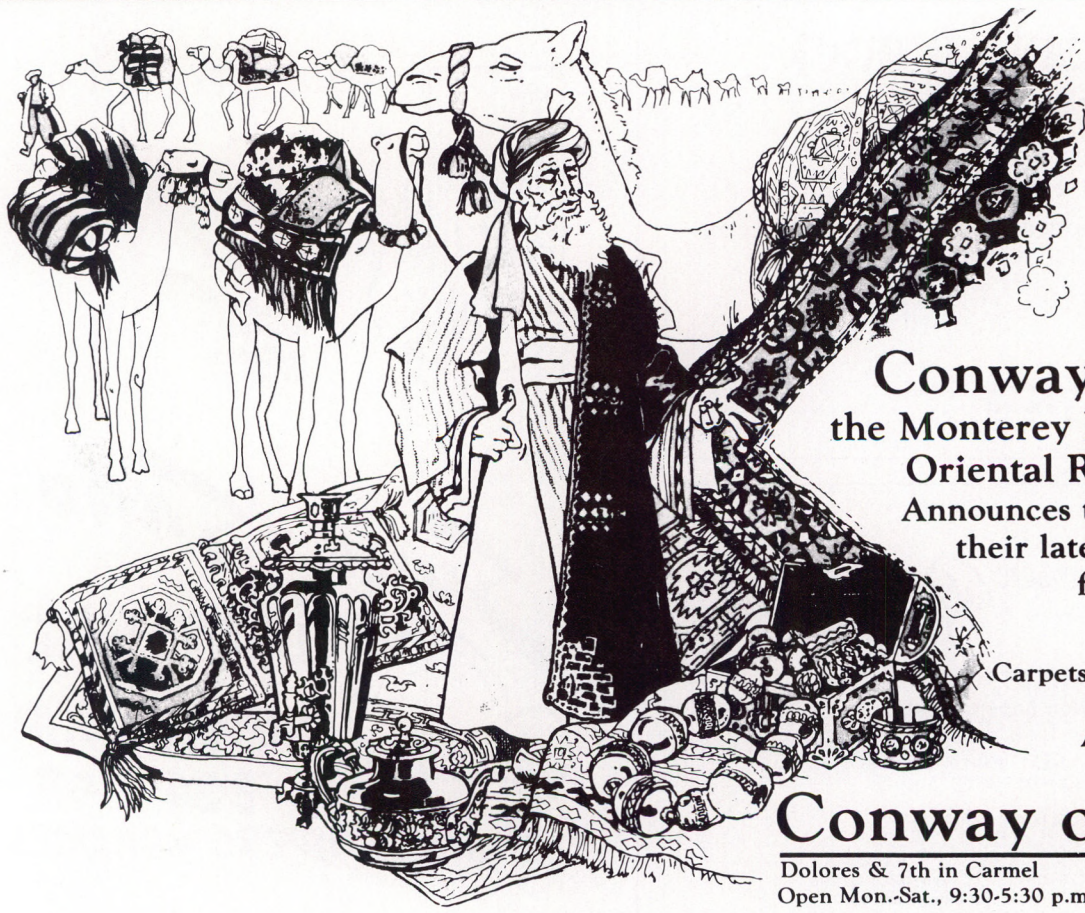

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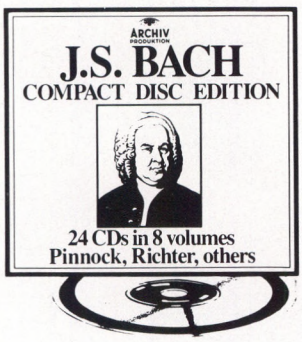

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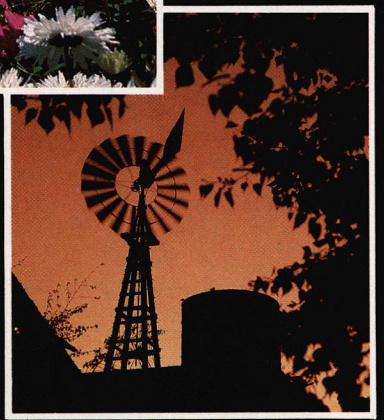

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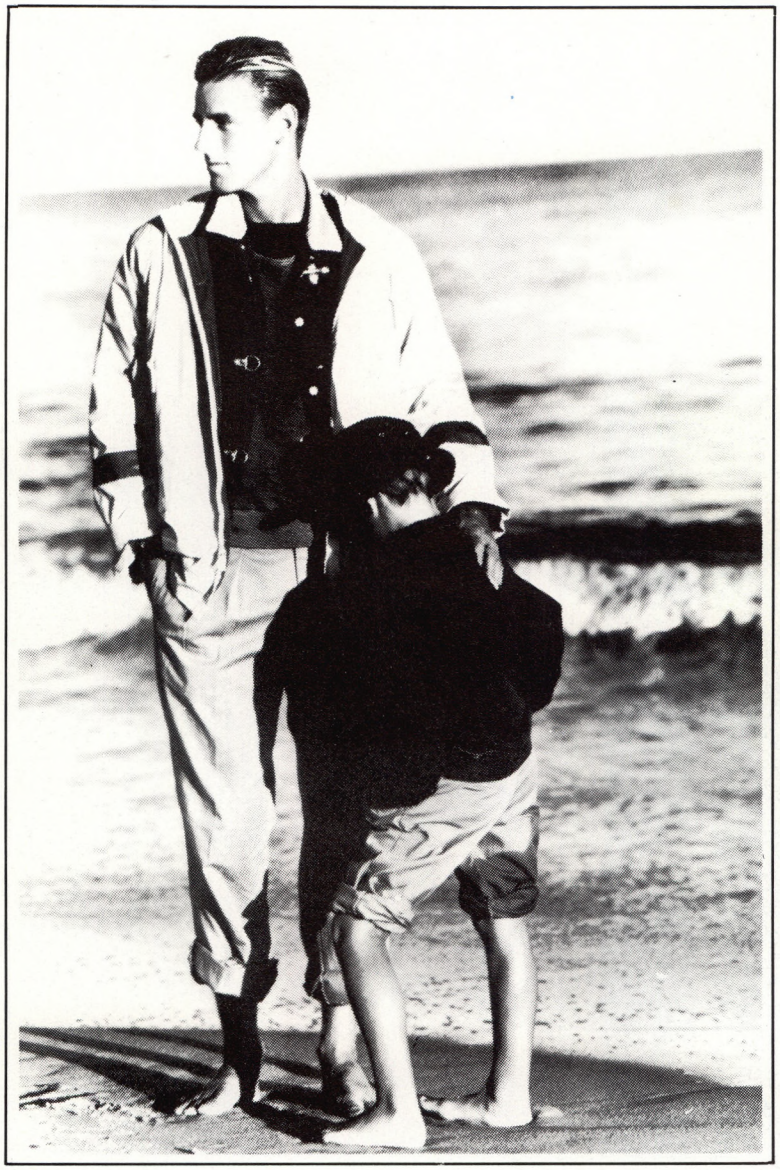

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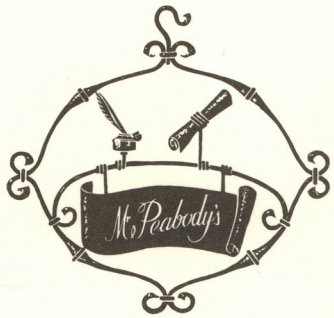

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